

# THE CRITIC:

Weekly Journal of Literature, Art, Science, and the Drama.

VOL. XVIII.—No. 468.

JUNE 25, 1859.

Price 4d.; stamp 1 5d.

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**KING'S COLLEGE, LONDON.**—TOOKE PROFESSORSHIP OF ECONOMIC SCIENCE AND STATISTICS. Founded in honour of the personal character of, and the eminent services rendered to Science by, the late THOMAS TOOKE, Esq., F.R.S., of Spring-gardens. The Council are now ready to receive applications for this appointment. For full particulars apply to J. W. CUNNINGHAM, Secretary.

**TUTOR for the VACATION.**—WANTED for the month of July, two or three PUPILS either in town or at the sea-side; or the charge of one young gentleman during the vacation. Advertiser is the son of an English clergyman, has been engaged in private tuition for several years, and is reading for his degree. Address "T. C. D." Printer's office, 3, Keene's-row, Walworth, Surrey.

**HEVERSHAM GRAMMAR SCHOOL,** near Milnthorpe, Westmoreland. Head Master—Rev. J. H. SHARPLES, M.A., formerly Scholar of St. John's College, Cambridge. Boarders are received and prepared either for the Universities or commerce, at 30s., 35s., or 40s. per annum, according to age. Seven Exhibitions, of different values, from about 50s. to 100s. a year, are connected with the school, and are open to all pupils.

**TO MASTERS OF SCHOOLS and PRIVATE FAMILIES.**—A young gentleman accustomed to the routine of School business, wishes for an ENGAGEMENT as JUNIOR CLASSICAL and MATHEMATICAL MASTER, in a position where he will have time to pursue his own studies. He can have the highest testimonials and has only left his last situation on account of the principal retiring from business. To prevent unnecessary trouble it is stated that a liberal salary will be required. Address Rev. Dr. BURGESS, Clifton Reynes, Newport Pagnell.

**CONSUMPTION HOSPITAL, BROMPTON.**—Further HELP is sought to MAINTAIN this Hospital, which is NOW FULL, in entire efficiency. Bankers: Messrs. Williams, Deacon and Co., 30, Brixton-lane. PHILIP ROSE, Hon. Sec. HENRY DOBIN, Sec.

**TO the BENEVOLENT.**—An Officer's Widow, in trying circumstances, wishes to DISPOSE of a rich FOREIGN UNIFORM, suitable for a fancy dress. References to a clergyman and other gentlemen. For cards of address apply at Deane's Library, Wilmot-street, Russell-square.

**PROPOSED BANQUET and TESTIMONIAL to CHARLES KEAN, F.S.A.**

Committee: His Grace the Duke of Newcastle. His Grace the Duke of Rutland. Most Noble the Marquis of Londonderry. Right Hon. the Earl of Carlisle. Right Hon. the Earl of Eglington. Right Hon. the Earl of Craven. Right Hon. the Earl of Devonport. Right Hon. the Earl of Northampton. Right Hon. the Earl of Sandwich. Right Hon. the Earl of Selkirk. The Viscount Pollington. The Viscount Exmouth. The Lord Ernest Bruce, M.P. The Lord Chelsea. The Lord John Manners, M.P.

The above noblemen and gentlemen, educated at Eton, nearly all of them contemporaries with Mr. Charles Kean, have formed themselves into a Committee for the purpose of inviting their old schoolfellow to a banquet on the occasion of his retiring from the management of the Princess's Theatre, and of presenting him with a testimonial to mark their sense of his distinguished talent. The Committee further considering that the right of acknowledging Mr. Kean's services belongs to the nation at large, are anxious that the public should unite with them in testifying their admiration for one who has so long and so successfully laboured to provide for their intellectual enjoyment, and who has done so much towards upholding the dignity and high character of the national stage. Subscriptions for the Kean Testimonial will be received by the following bankers: Messrs. Coutts and Co., Strand, London; the Union Bank, Pall-mall; and Messrs. Roberts, Curtis, and Co. The public are respectfully informed that the dinner will take place at St. James's Hall, Piccadilly, on Wednesday the 29th of July, at 7 o'clock. The Earl of Carlisle in the chair. Gentlemen wishing to be present on the occasion can obtain tickets, One Guinea each, at the places undermentioned, where subscriptions for the Kean Testimonial will also be received: Sams's Royal Library, 1, St. James's-street; Mitchell's Royal Library, 33, Old Bond-street; at Chappell's, 50, New Bond-street; Cramer and Beale's, 201, Regent-street; and Messrs. Keith, Prowse, and Co.'s, Cheap-side. All communications for the Kean Testimonial to be addressed to the Hon. Sec., Thomas Henry Tamplin, Esq., at Mr. Sams's Royal Library, 1, St. James's-street.

**THE NEW SOCIETY of PAINTERS** in WATER-COLOURS.—The TWENTY-FIFTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall-mall, near St. James's Palace. Admission 1s. Season Tickets 5s. JAMES FAHEY, Sec.

**SOCIETY of PAINTERS in WATER-COLOURS.**—The FIFTY-FIFTH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall-mall East (close to the National Gallery), from Nine till dusk. Admission 1s. Catalogue 6d. JOSEPH J. JENKINS, Secretary.

**CRYSTAL PALACE ART-UNION.**—THE SUBSCRIPTION LISTS for this year will be CLOSED on THURSDAY, 21st July. The DRAWING for the PRIZES will take place at the Crystal Palace on the following THURSDAY, viz., the 28th July, commencing at Two o'clock, when the Report of the Council and a Statement of Accounts will be submitted to the Subscribers, who will have free admittance to the Palace and Grounds on that day, upon presenting their subscription receipts for the year.

**SURREY ARCHEOLOGICAL SOCIETY.**—The SIXTH ANNUAL GENERAL MEETING will take place at Richmond on Tuesday, 5th July, 1859, under the Presidency of The Rt. Hon. the Lord ALBINGHAM, M.A., Vice-President. The meeting will be held in the large Room of the National Schools, Eton-street, by the kind permission of the Trustees of the Schools. The chair will be taken at 11 o'clock.

Report of the Council, the Balance Sheet, and Auditors' Report will be submitted, and the office-bearers for the ensuing year will be elected. At 12 o'clock the following papers will be read: 1. Notices of the Family of Cobham, of Starborough Castle, Lingfield, Surrey, by John Wickham Flower, Esq. 2. Notes from the Parish Registers of Richmond, by William Henry Hart, Esq., F.S.A. 3. On the Antiquities of Richmond, by William Chapman, Esq., Local Hon. Secretary.

The meeting will then adjourn to the Parish Church, where some remarks upon the ancient monuments will be offered by the Rev. William Bashall, M.A., Local Hon. Secretary. At 3 o'clock the Chairman will proceed to open the Temporary Local Museum, which will be formed in the Lecture Hall of the Cavalry College, Richmond-green, the use of which has been most kindly granted by the Commandant, Captain Barrow. Contributions of antiquities and works of art for exhibition are most particularly requested. Great care will be taken of such contributions, which should be sent not later than the 30th inst., addressed to Thomas Meadows Clarke, Esq., Local Hon. Secretary, George-street, Richmond, Surrey, S.W.

All articles so sent will be returned to the exhibitors, carriage free, early in the ensuing week. The Museum will remain open on Wednesday, the 6th, and Thursday, the 7th July.

At 6 o'clock a cold collation will be provided at the Castle Hotel. Tickets to be had, through members only, upon application, accompanied by remittances, to the Honorary Secretary; or to the Local Honorary Secretaries—Rev. W. Rashall, 3, Cambridge-villas; William Chapman, Esq., 9, Hermitage-villas; Thomas Meadows Clarke, Esq., George-street, Richmond.

The price of tickets will be 6s. 6d. previous to 30th June; after that date, 8s. 6d. The band of the 1st Surrey Militia will perform in the grounds of the Cavalry College in the afternoon, and at the Castle Hotel in the evening.

Extra cards for visitors, at the price of 5s. each, may be had, through members only, on application to the Secretaries, to whom all communications with reference to the Meeting should be addressed.

By order of the Council, GEORGE RASHALL, Hon. Secretary. Council Room, 6, Southampton-street, Covent-garden, London, W.C., June 18, 1859.

**ROYAL EXCHANGE FINE ARTS GALLERY, 24, Cornhill.**—MR. MORBY begs to state that he has opened the above Gallery (in connection with his Framing Establishment at 63, Bishopsgate-street Within) for the SALE of GUARANTEED PICTURES, and can offer Specimens of—

Bright	Elmore	Le Jeune	Rowbotham
W. Bennett	W. Etty	Muller	Shayer, sen.
Old Crome	Frith	Mutrie	G. Smith
E. W. Cooke	Epp	Mogford	J. Syer
W. Collins	W. Hunt	M. Kewman	Soper
Geo. Chambers	Holland	Niemann	Stark
Cobbett	Hemley	O'Neill	Vacher
Clater	Halle	W. Oliver	Whymper
Duffield	D. Hardy	S. Percy	Walnewright
Dukes	E. Hughes	A. Provis	H. R. Willis
D. W. Deane	Haves	T. S. Roberts	E. Williams
Danby	A. Johnston	Rosseter	Wood, &c.

The Manufactory of Frames, Looking Glasses, and Cornices is carried on as before, at 63, Bishopsgate-street Within.

Lord Northwick's magnificent Gallery of Pictures and Works of Art, at Thriestaine House, Cheltenham.

**MR. PHILLIPS has the honour to announce** that he has received instructions from the Administrator of the Right Hon. John, Lord Northwick, to submit to public COMPETITION, at the Mansion, during the months of JULY and AUGUST, this celebrated COLLECTION of ART, comprising the extensive and highly important gallery of ancient pictures of the Italian, Spanish, Dutch, Flemish, and French schools, including numerous chefs-d'œuvre by the most renowned masters, and is particularly rich in the works of the early Italian and Flemish masters; also the modern gallery of English pictures, containing capital examples of our most distinguished painters. A collection of rare historical portraits; the cabinet of antique gems, miniatures and enamels; beautiful Florentine bronzes in groups, figures, and busts; sculpture in marble, Limoges enamels, mosaic and other Italian marble tables, superb Oriental jars and ornaments, and a number of other valuable objects of art, which it would be superfluous to enumerate; in particular the pictures, which are so universally known, and many of which have adorned the most celebrated collections that have been dispersed during the last half century, both in England and on the Continent. The furniture, plate, wines, and various appointments of the Mansion, will be sold immediately after the sale of the works of art.

Catalogues are in preparation, and the further arrangements and days of sale will be shortly announced.

**TO ARTISTS, SCULPTORS, and others.** TO BE LET a large, lofty, newly erected STUDIO, with capital light, 27 ft. 6 in. by 20 ft., and also an ante-room, small kitchen, and bed-room attached, with front and back entrances. Apply to Mr. HULLAH, 67, Berners-street, Oxford-street.

**ROYAL PRINCESS'S THEATRE.**—Last Week but One of HENRY THE FIFTH, which will be withdrawn after Saturday, 9th July, NEVER to BE REPEATED UNDER THE PRESENT MANAGEMENT.

On Monday, and during the week, will be presented Shakspeare's Historical Play of HENRY THE FIFTH, commencing at Seven o'clock. King Henry, Mr. C. Kean; Chorus, Mrs. C. Kean. To conclude with the new Farce, in one act, entitled IF THE CAP FITS.

**ORIGINAL MANUSCRIPT BIOGRAPHIES, DIARIES, HISTORIES OF PERIODS or PLACES, and NARRATIVES OF PERSONAL ADVENTURE by SEA or LAND.** Authors and others having such MANUSCRIPTS for PUBLICATION should apply to Mr. WESTERTON, Publisher, 20, St. George's-place, Hyde Park-corner.

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**LONDON NEWSPAPERS.**—The Times, 1s. 6d.; Standard, 2s. 6d.; Plain, 2s.; Post or Herald, 2s.; Chronicle, Daily News, or Advertiser, 1s.; Globe, 2s.; or, posted on the evening of publication, Times (Second Day), 1s. 6d. All orders must be paid in advance.—JAMES BARKER, 19, Throgmorton-street, Bank, E.C. Established Thirty Years.

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**J. F. HOPE, 16, Great Marlborough-street,** London, by his new publishing arrangements, charges no Commission for Publishing Books Printed by him until the Author has been repaid his original outlay. And as all works entrusted to his care are printed in the very best style, and at prices far below the usual charges, Authors about to publish will find it much to their advantage to apply to him. Specimens, Estimates, and all particulars forwarded by return of Post.

**AN APPEAL on BEHALF of the WIDOW and CHILDREN** OF

THE LATE PROFESSOR WALLACE, M.A.

The Friends of this well-known Writer, who died on the 16th of November last, have been induced to make the following appeal, in consequence of the sad and urgent necessities of the bereaved family.

The Books which he wrote and edited show the extent of his labours, especially in the cause of Popular Education—a cause which was always dear to his heart, even to the close of his life, and secured his earnest and assiduous devotion for many years.

Numerous have been the benefits resulting from his labours, and the promoters of Social Science and improvement have lost by his removal a sincere and efficient coadjutor.

A long literary life, however, brought but a limited and uncertain remuneration to the deceased and his large family, which entirely precluded him from making any provision for the future.

By his death, and that of his three eldest sons, within the last few months, his WIDOW and SEVEN surviving CHILDREN have been deprived of the means of support, not only of a Husband and a Father, but also of assistance from the elder branches of the family.

The loss which the family has sustained by their death is inexpressibly great; and it is hoped the Friends of the deceased, and those who appreciate the educational boon which his various Works have conferred, will afford a grateful tribute to his memory, in a cheerful and generous manner, by contributions to the Fund which this appeal seeks to raise for his Widow and Seven surviving Children; that while they mourn the absence of their truly support, they may rejoice to know that his "works" "show him" in their immediate effects upon Educational movements, and in respect-ful testimony to the worth of his

The Right Hon. the D. MAYOR, The Right Hon. the LORD ER

And the following Ministers and gentlemen recommend the

Rev. James Hill, Clapham.	Rev. Child, Esq. (Messrs. Wiro & Child), Turnwheel-lane, Cannon-street, City.
Rev. Jas. Wilson, Aberdeen.	Alexander Scrutton, Esq., 81, Old Broad-street.
Rev. James Spence, D.D., Clapton-square.	Samuel Osborn, Esq., Brixton.
Rev. Frank Soden, Clapton.	Edward Simpson, Esq., Bank of England.
Rev. D. Wallace, Aberdeen.	Henry Campkin, Esq., Librarian, Reform Club, Pall Mall.
Rev. William Wolfe Fletcher, Camden-town.	T. Nutter, Esq., 9, Hampshire-terrace, Camden-road.
Samuel Morley, Esq., Wood-street, Cheap-side.	
E. Pye Smith, Esq., Hackney.	
Henry Rutt, Esq., Clapton.	
Edmund Dring, Esq., Brixton.	

Trustees to the Fund. Samuel Morley, Esq., Wood-street, Cheap-side. Henry Child, Esq., Turnwheel-lane.

Treasurer. Alexander Scrutton, Esq., 81, Old Broad-street, London.

Bankers. Messrs. Hankey and Co., Fenchurch-street; Messrs. Barclay and Co., Lombard-street.

By whom Subscriptions will be received. References as to further particulars, if required, may be made to Edmund Dring, Esq., 17, Russell-grove, Brixton; Edward Simpson, Esq., Bank of England; T. Nutter, Esq., Hampshire-terrace, Tottenham-avenue, Camden-road; Wallace, 2, Alma-cottages, Alma-road, Dalston. London, March 25th, 1859.



## SIR JAMES BROOKE'S (K.C.B., Rajah of Sarawak) FUND.

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Sir James Brooke's career in the Indian Archipelago has done honour to his country. He has virtually made that region known to the Western world. Within its limits he has done much to suppress the curse of piracy. On the native population he has conferred, for nearly twenty years—a brief period of man's life—the blessings of an orderly Government, which, while directed by European intelligence, and maintained by European will, is still in substance carried on by themselves, and for their own benefit. He has solved the difficult problem of rendering the contact between the white and the coloured man of advantage to both. More than this—he has protected the efforts of those who have been the first to bear the torch of Christianity to that region of spiritual darkness; and not without effect. He has dispelled the delusion of Dutch supremacy in those distant seas, and has laid down for England fresh lines of defence for her Eastern empire and her commerce with China, by teaching her the secrets of the Indian Archipelago. All this he has done single-handed; and if in his own time he has been the object of attack and detraction, he has but paid the usual penalty of greatness.

In the commencement of the year 1857 the prosperity of his settlement at Sarawak received a rude shake from the Chinese insurrection. The prompt suppression of

this insurrection was felt beyond the place itself, and tended mainly to prevent similar outbreaks at Singapore and other British settlements in the Straits. He came to this country to obtain further recognition and aid from the British Government; but he had not succeeded in the attempt when the hand of God was laid heavily upon him; he was struck with paralysis. He has now retired from public life, and has resigned the active administration of affairs at Sarawak to his nephew, Mr. Brooke, by whom the settlement will be maintained unchanged in its political and commercial aspects.

Sir James Brooke's private fortune has been absolutely exhausted in the promotion of his noble and philanthropic enterprise in the Indian Archipelago. Under these circumstances it is believed that his countrymen will wish to come forward to his assistance, and will rejoice that an opportunity is given them of paying the debt of gratitude they owe to so great a man. This appeal is now made with the expectation that a fund will be soon procured from which at least a portion of the fortune which has been so nobly expended in the cause of humanity may be replaced, and that numbers of Englishmen will be only too glad to testify their admiration, sympathy, and respect for Sir James Brooke by saving his declining years from harassing anxieties and cares.

## The following Subscriptions have been announced:

The Duke of Devonshire £100 0 0	G. Hardy, Esq., M.P. £20 0 0	T. and H. Little & Co. £10 0 0	Lieut.-Gen. P. Baine	£5 0 0
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## THE CRITIC.

## SAYINGS AND DOINGS.

THE TRUCE proclaimed by the would-be reformers of the Literary Fund, during the consideration of the "munificent offer" by the well-known "unknown," has been of short duration. The offer has been rejected; and, although the leading reformers have been silent in their own proper persons, their influence in promoting violent recriminations against the Literary Fund has been none the less sensibly felt. At the dinner, on Wednesday, the argument, as usual, was all on one side. Although placed there to advocate the claims of the fund to the contributions of the charitable and to defend it against all assailants, the chairman did not consider it to be part of his business to refer to "the arguments and controversies" which had been directed against it. His speech was a long one, after the well-known GLADSTONE model, with more than the average casuistry and less than the average solidity, and it left its hearers in an amazement of doubt as to what Oxford will do should it have the ill-luck to lose such a representative. His is, however, the typical or representative mind of that venerable University; and even should he be unseated (which we do not by any means anticipate), he will no more cease to represent the Oxford than JOHN BRIGHT did to represent the Manchester mind when an ungrateful clique disqualified him from taking the oaths for Cottonopolis. Strangely must it have sounded to uninitiated ears to hear Mr. GLADSTONE announce that it was one of the merits of the fund that it had dispensed its chiefest bounty to unpopular and unprofitable books. As usual upon this occasion the attendance of really literary men was very meagre. The great Mr. THACKERAY was there, and Mr. ROBERT BELL was there—"Que voulez-vous de plus?" Indeed it is not unlikely (adopting the suggestion of a reverend exponent who appeared to know all about the working of the fund) that most of the true literary men are so indebted to the institution that they cannot for very shamefacedness expend a guinea upon the dinner. The most remarkable event of the evening, however, was decidedly the onslaught made by Mr. THACKERAY upon the unfortunate contributor to "an illustrated newspaper." This pictorial offender was clearly the *Illustrated London News*, whose "Town and Table Talk on Literature, Art, &c.," contained this oracle:

The new Chancellor of the Exchequer (Mr. Gladstone) takes the chair on the seventieth anniversary of the Literary Fund on Wednesday next. Will he in his speech touch on the trouble which has given the Literary Fund the nickname of "The Rupture Society." Better not, perhaps.

This not very perspicuous paragraph it was that aroused the Olympian ire of the great Mr. THACKERAY, who appears to have as instinctive a horror of the literary contributors to illustrated journals as a bull has of red cloth, and to entertain a sensitive objection to any reference being made to surgical pathology.

We have received a letter from Captain G. WROTTESELEY, R.E., the editor of the edition of Sir JOHN BURGOYNE'S "Military Opinions," recently published by Mr. BENTLEY, explanatory of the fact that the first appearance in the columns of the CRITIC of an article written by that eminent artillery-officer is not acknowledged in the edition. The facts are these: When the third edition of Sir HOWARD DOUGLAS'S "Treatise on Naval Gunnery" was published by Mr. MURRAY, it was reviewed by Sir JOHN BURGOYNE in the CRITIC for March 1, 1852. This article was a remarkable one, coming as it did from the pen of an officer so thoroughly competent to deliver an authoritative opinion upon the matter-in-hand as Sir JOHN BURGOYNE. It appears to have excited some attention at the time, and the secret of its authorship was not kept; for when Captain WROTTESELEY was collecting the materials for his edition of Sir JOHN'S "Opinions," he applied to us for permission to reproduce the article. This, of course, we granted, upon the understanding that its original appearance in our columns should be acknowledged in the usual way: to which Captain WROTTESELEY consented. The book, however, has now appeared, and the article in it, but no mention of the CRITIC. In explanation of this Captain WROTTESELEY writes:

As a matter of course, I attended to the request contained in your letter, and placed the required information in a note to the editor of Sir John Burgoyne's "Military Opinions," which has just been published by Mr. Bentley; but, to my great surprise, I now find on looking over the book that the publisher, perfectly unauthorised by me, has cut out the note; and on my expostulating, and insisting that the note should be inserted, he informs me that it is too late, as the book is all made up. Under these circumstances, I write to clear myself from any imputation of discourtesy in not acceding to your request, and I have made Messrs. Bentley promise that in any future edition of the book the note shall be restored as I originally wrote it.—I am, Sir, your obedient servant, G. WROTTESELEY, R.E.

This explanation is, of course, entirely satisfactory. Mr. BENTLEY, on being applied to for an explanation, states that the note was removed with many others for the sake of brevity, and for no other reason.

In the paper which Dr. GUY read before the Statistical Society, on Tuesday last, he examined the somewhat interesting question as to the duration of the lives of men connected with literature. If what he maintained be exact, the pen to most persons who use it, certainly to poets, is indeed a "lethalis arundo." We are not, however, altogether satisfied with the Doctor's statistics, and hope that poetry is not so nearly allied to death as he intimates. Dr. GUY gives us the names of eight Roman poets, chosen, we suppose, for their

celebrity. Striking a mean between the ages of TIBULLUS and MARTIAL, he proves that the average duration of life among the Roman poets was only 48½ years. TIBULLUS is stated to have died at the age of twenty-four, and MARTIAL is selected as the longest-lived among Roman poets. To both of these statements we demur. It is a moot point which has called forth more than one ponderous tract from German critics, as to whether TIBULLUS did not live at least fifteen years longer than Dr. GUY allows. And JUVENAL, both in poetical fame and length of days, may well occupy the place assigned to MARTIAL. Taking, then, the next on Dr. GUY'S list, PERSIUS, who died at 30, and JUVENAL, who died at 81, we get an average of 55 years; and by statistics, at least as trustworthy as Dr. GUY'S, add 6½ years to the average life of Roman poets. We might also reasonably object to the list of Roman historians given, among whom we have JOSEPHUS and TERENCE. The only TERENCE that we know of was a poet. There is nearly as much to find fault with in the list of English poets given by Dr. GUY. We trust that poets in general are neither so poverty-stricken nor unhealthy as seems to be popularly believed. In considering the statistics in the paper, however, it should be recollected that they are made up of figures representing very select lives,—the lives of men who have attained celebrity, which is always a very exceptional condition. Taking the whole body of men who have achieved fame by intellectual pursuits, it will generally be found that they have done so under circumstances eminently exceptional. Some men could never have attained eminence but through an amount of labour requiring stamina, industry, and sobriety for its performance, such as LORDS BROUGHAM, CAMPBELL, LYNDBURST, &c. Others die young from sheer poverty of constitution, and yet are famous. Others, in the excitement of the poetic temperament, and the impatience of a long struggle with the world for bread, kill themselves either voluntarily or involuntarily—CHATTERTON being an example of the one class, and POE of the other. So far as the general conclusions of this paper went—that industry is more wholesome than idleness, and a regular life than an erratic one, there can be no doubt of the truth of the conclusions.

In another part of this journal will be found the report of the committee of the four Inns of Court, appointed to reconsider the subject of legal education, to the benchers of the societies, recommending compulsory examinations, both before entrance as a student and admission to the bar. After seeing the formula of examinations recommended, we have little to object to on that score, for the ordeal proposed is little likely to exclude any man of ordinary industry and intelligence, and it certainly can be no disadvantage to any would-be barrister to know something of either Common Law, Equity, or the Law of Real Property, whatever little use Constitutional Law, Jurisprudence, and the Civil Law may be to him. Our objections to the principle of the change remain, however, totally unaltered. We believe that, if carried into force, these measures will have the effect of excluding many who have been ornamental, if not strengthening to the profession; and we trust that the benchers of the inns will refuse to adopt the recommendation of their committee.

The accounts of the British Museum for the past, and estimates for the coming year are issued. The total cost of the establishment for the year ending 31st of March, 1859, was 73,500*l.*, while the total income (including the balance from the previous year) was 98,741*l.* The salaries for the year amounted to 35,004*l.*; house expenses, 3,253*l.*; purchases and acquisitions, 19,820*l.*; bookbinding, cabinet, &c., 13,116*l.*; printing catalogues, making casts, &c., 1,717*l.*; miscellaneous, 81*l.*; printing cuneiform inscriptions, 496*l.* The grants from which these expenses were to be defrayed amounted to 80,575*l.* The estimates for the coming year amount to 74,425*l.* The returns include a report of the progress made in the various departments of the Museum, and some statistical information in connection with the same subject. In the year 1858 the number of visitors, not including readers, was 519,565. This number, though exceeded by those for 1857 and 1853, was greater than that for any other recent year. The number of readers who attend the Museum has increased immensely since the new room has been opened. While in old times the number used to be about 55,000 generally, in 1858 it was 122,103. The number of artists who visited the art galleries was less during the last than in any recent year, viz., 2,552, while in 1853 it was 6,518. In the admirably managed department of printed books, under the control of Mr. J. Winter Jones, the number of volumes added to the library—comprising 200 received under the International Copyright Treaty—amounts to 32,152, including music, maps, and newspapers, of which 1,339 were presented, 24,968 purchased, and 5,845 acquired by copyright. A guide to the books exhibited in the Grenville and King's Libraries has been prepared and printed, and a list of the books forming the library of reference in the reading-room has also been prepared, and a considerable portion of it printed. A hand catalogue has also been prepared for the same library of reference, by which the books on the shelves are examined every morning, and the unauthorised removal of any volume immediately detected.

His Royal Highness the Prince Consort visited Wellington College on Monday last, and presided at the announcement of the prizes by the Head-Master, and addressed a few words of advice and encouragement to the boys, especially commending the spirit of kindness and generosity which had marked this their first half-year together. His Royal Highness, on the petition of the captain, gave an additional week's holiday, as a special favour, in honour of the opening of the college by her Majesty. Several prizes of much interest are announced, in addition to the ordinary school-prizes, for the competition of Midsummer, 1860, and the successive years. Her Majesty has signified her intention of giving an annual gold medal to the boy who in moral conduct and general proficiency shall be considered the most deserving. The Prince Consort will give an annual prize for historical study; the Archbishop of Canterbury, for religious study; the Earl of Derby, for French; and the Council of Governors will give prizes for a Latin essay, for German, for mathematics, for chemistry, and, lastly, for botanical collections made in the neighbourhood of the College, which is one of the richest fields for British flowers in the country.

## ENGLISH LITERATURE.

### RAILWAYS AND GEORGE STEPHENSON.

*The Story of the Life of George Stephenson, Railway Engineer. Abridged by the Author from the original and larger Work. By SAMUEL SMILES. With Portrait and Illustrative Woodcuts. London: John Murray.*

WE DOUBT whether our readers will care much for an account of the literary merits of this abridgment of a book which has so lately gone the full round of the periodical press. Our remarks, therefore, shall be more confined to illustrating the character of the man, and his claims as an engineer, than in giving anything like an abstract of the book itself. We may as well say, however, that it is all that an abridgment ought to be. Though the technical as well as the other details found in the larger work are of much professional interest, yet to the general reader—nay, perhaps to the philosopher—this is the more valuable book of the two. As a rule, the less biography is encumbered with this species of drapery, the more clearly are we made acquainted with the body and form of its object. The salient points of the chief character are set more prominently forward, whilst the narrative, or what is here called "the story of the life," is more consecutively told. We rise from the perusal of this volume with a more definite impression of the man it depicts than is to be derived from the larger work. In a word, it does much to strengthen an assertion we once ventured, in conversation, namely, that England never gave birth to a truer man, or one who better represents her, physically and morally, than George Stephenson the railway engineer. He owed nothing to birth or fortune, and, perhaps, less to accident than most other self-taught men.

All he achieved came of himself. Even the commonest school education was denied to him in childhood, and it was only after he had become a full-grown workman that he found the means of teaching himself to read. In fact, he acquired everything that made him what he was by his own ingenuity and indomitable perseverance. If any man can be said to have "worked his way up," to none can the phrase be applied with more truth than to George Stephenson. His career almost forces comparison. We have shown in a former number that his elder, and perhaps more celebrated, contemporary Watt, as it happened, had the best possible education for his future discoveries. Not only was his early portion exceedingly liberal when coupled with the station of life occupied by his parents, but what we may look on as its most important part was fortunately acquired by means of the trade to which from his father's calling, he was almost born. The construction of philosophical instruments yet affords more scope for ingenuity than perhaps any other trade, whilst it necessarily imparts a practical acquaintance with the higher principles of mechanical, as well as of natural philosophy. This, or aught approaching it, was denied to young Stephenson. On having learnt his trade, accident, as well as his own native merits, brought Watt into close intimacy with the philosopher who had just made known the principles of the great natural law on which the young instrument-maker so soon based his principal invention. Nor can we forget that this invention was endorsed at its birth, and its progress at all times fostered, by several members of the great seat of learning where he had so recently resided. Stephenson, on the contrary, was always snubbed and actively thwarted by the magnates of his profession throughout the greater part of his career.

The working life of Stephenson was commenced as a cow-herd at twopence a-day, when he had scarcely emerged from childhood. Even then his mechanical genius was not dormant. It manifested itself by the erection of miniature water-wheels in a stream that ran into an adjoining bog. After this he was promoted to drive a plough, but still before he was big enough to stride over the furrows it made. At farm work, he ultimately earned fourpence a day, until he had an opportunity of becoming a coal-picker at sixpence. His next step upwards was to drive a gin horse, with an advance of twopence a day on his last wages. During this period, and for many subsequent years, his inability to read necessarily deprived him of all opportunity of mental culture, and equally from acquiring reliable information. Rough and primitive as it then was however, he was a close observer of the mining machinery he continued to be among. But, withal, his boyish pastimes were neither few nor studious. Like many other of the greatest minds he soon acquired what he desired to know, and all wondered where he got it. As he grew up he became strong and muscular. He was a capital runner, a jumper, and a wrestler, but with a disposition far from quarrelsome. A chief characteristic of the innate benevolence of his disposition was evinced from boyhood in his fondness for animals. Indeed, the exercise of this feeling continued with him throughout his busy life, for he contrived to have his pets to the day of his death.

It was observed after his promotion to look after the steam engine at a colliery, that he kept it in unusually good order. To enable him to maintain it so, as well as to acquire "insight" of its mechanism, it was taken to pieces by him every Saturday after the close of the working hours at the pit. It was by such means that he acquired that early mastery over the mechanism of this species of engine (the

high pressure), by which his cherished schemes of railroad locomotion were ultimately to be carried out.

Though, as we have just related, he was good-tempered and little disposed to quarrel, yet, when the occasion called for it, he was not wanting in pluck to resent an insult. His biographer records a fight that took place between him and a big collier, the bully and terror of most of the young fellows of the neighbourhood. In the present instance, the noted bruiser had threatened to kick young Stephenson for permitting the engine, as he asserted, to jolt him in his passage up and down to the pit. The threat made before his companions, however, was more than the young engine-man was disposed to stand; so it led to high words, and thence to a challenge to fight on the part of the pitman, and which was accepted by Stephenson. It was mutually arranged that the affair should "come off" on an early day. Meanwhile, few of the neighbours could believe that "young Geordie" would muster courage enough on the day, to "fight big Nelson;" but, as it turned out, they were deceived. For several days previous to the battle, the bully left off work and went into training; but George continued quietly at his until the appointed day came about; when, as creditable eye-witnesses assert, he "went in" manfully, giving his opponent a sound thrashing, who, it is further said, on the same authority, became subsequently noted for better behaviour.

Though in after life Stephenson's mettle was hardly tried by professional bullies, yet, as in youth, his resolution was never found wanting, but, much to his credit as a workman, this was his first and last pitched battle. Doubtless, the result in this instance gained him a name for pluck, which generally carries with it immunity from future insult, whilst the goodness of his own disposition never led him to wantonly insult others. At the same time, we happen to know, apart from the present biography, that in after life the occurrence of an unforeseen event would not seldom call forth a rough expletive or two on the part of the great engineer; but those who knew him were always aware that these modes of expression were more applicable to the event itself than to the persons who might be supposed to have brought it about. Few of our great men have been without this ready, and, we venture to think, not unnatural mode of easing the heart on the occurrence of some petty but unforeseen annoyance. Indeed, many an unprintable anecdote of this character we have heard related of that modern pattern of coolness, the great Duke himself.

But to resume. At eighteen young Stephenson began to teach himself to read, whilst his work was not the less attended to; but not contented with that of the day, he occupied himself with all manner of odd jobs at night. Often, on seeing his pet rabbits fed, he would mend shoes, at which he became so expert, as to be able to sole a pair for his sweetheart, which were proudly carried home by him one Sunday morning. In addition, he acquired no small local celebrity as a mender of clocks and watches. In short, whilst fully attending to his daily occupations at the pit, he contrived in his spare hours, not only to acquire a knowledge of writing and arithmetic, but to become a sort of local factotum, expert at most things, and at the same time ever mindful of their constructive principles.

We have now said enough to show the nature of the raw material of which the future great engineer was made up, and might safely close our notice at this point of his history. Still, we may be expected to afford some information as to how he came to invent, as popularly believed, the locomotive and railroad. For the details this would involve we must refer the reader to the book itself, which will amply repay perusal, but we may state here that, in the strict sense of the word, he did not invent either the one or the other; nor are we aware that these inventions are anywhere claimed for him. Such as they were, locomotives and railroads—on a most limited scale—were severally in existence, and seen by Stephenson before he could have thought of them. At the same time they were such rickety bantlings, that few "sensible persons" thought they could long survive, even in the genial air to which they owed their birth. Besides which, they involved no end of expense, for, independently of accidents to the engine, the chronic diseases which seemed inherent to their constitution always kept these blessed little bits of colliery road in the hands of the doctor. George Stephenson, the self-taught engine-man, however, soon saw that these backgone, ill-spoken-of babes, if properly nurtured, not only possessed vitality enough to become strong men, but he was not slow to express himself, that ere long they would become giants that would overshadow the earth; and we have only to glance at the map of the world to see already how near he was to the truth. In a word, this strong-willed, far-seeing man saw all the advantages the community of the world must eventually derive from the establishment of railways, and accordingly he set about to fulfil his own prophecy, and, as it would appear, his mission.

The first railways seen by Stephenson were, in fact, a few miles of tram-road in his own locality. There can be no doubt that these novel modes of transit for mining produce were forced into existence by the dearth of horse-provender. Though no corn-laws were in existence in those days, this necessity was dearer than it had ever been known. Speaking at this day, we firmly believe that if the price of corn had become greatly reduced



during the closing years of the last great war, railroads would have hardly been what we now find them. Had horse-labour been cheap, no "safe man" would have advanced his capital in furthering schemes that could then show so little advantage. It was with this as with the introduction of most other inventions—the necessity, far more than the desire, called it into practical existence. Horse-labour to convey coal to shipping had become so high, that scarcely any profit accrued from mines considerably distant from the sea. As a consequence, fresh mines so located were not sought to be opened, and others from the same cause were about to be given up. An improvement in the roads, to enable the hard-worked horse to draw a greater load in a given time, was the first remedy that naturally suggested itself. With large proprietors on their own land, this, to a certain extent, was accomplished; but on coming to the public road, its repair was, of course, left to the commissioners, who left it as it was. Tram-roads were next suggested, which, by diminishing the friction would enable a single horse to draw some six or eight times as much as he could on a common road. Those, however, which were constructed, were generally laid down in a slovenly, makeshift manner, as if intended for temporary purposes only. They were consequently always out of repair somewhere. Nor must it be forgotten that this was greatly brought about by the feet of the horses employed on them. Apart from these drawbacks, tram-roads were at that day necessarily limited to short level tracts connected with a mine. No one thought of applying them in a hilly district where the hill would require to be cut through, and the adjoining valley brought to a level with the *débris*. Still, as horse-provender "went up," locomotives that consumed coal, but eat no corn, began to be thought of for tram-roads. Why should not all-powerful steam be applied here? But even at this crisis in the collieries, a locomotive was no new idea. So early as 1784, only three years after Stephenson was born, a locomotive was started in Cornwall by Mr. Murdoch. It was made to run on a common road, but after sundry accidents, and ultimately knocking down a wall one night, it was laid aside as a dangerous machine. This did not deter Trevithick, a sanguine pupil of Murdoch, from taking a patent for a locomotive in 1802. It was constructed in Cornwall, and brought to London for exhibition about the same year. Curiously enough, this took place on a piece of waste ground near Euston-square, at present occupied by the railway station. It may be mentioned that this carriage had made a successful trip or two on a common road previous to its arrival in London. It was exhibited here drawing a carriage full of passengers behind it. For some unexplained reason, however, the eccentric inventor caused the premises to be shut up one day, and no more was heard of him or the carriage until two years after, when it appeared he had constructed another, with the intention of running it on a railway at Merthyr Tydvil, in South Wales. Now, although this locomotive successfully drew several wagons laden with iron, some five miles an hour, yet it did not induce the Welsh miners to adopt it in lieu of horse-power. All this time, be it remembered, a tramway—literally a railway—for horses was at work between Croydon and Wandsworth!

It is not our design to give even a sketch of railway progress, further than to show the ground from which Stephenson started. It will now be seen that railways and locomotives were invented before his time, but in no case could it be said of either of them that they were fully, or indeed partially, successful. Even in accomplishing the trifling speed to which the least sanguine had limited them, they were found defective. Few things in regard to them were considered settled. Even the important point as to whether the locomotive would move on smooth rails by its own gravity, and so drag a train of carriages, or whether it would not be necessary to have both rail and wheel clogged, was even not fully solved.

Since the publication of Mr. Smiles's larger work, a thin volume has been published by Mr. Hedley, of Newcastle, to show that a locomotive was constructed by his father in which this and several other equally important points were successfully settled before Stephenson began to construct his locomotives. The object of this publication is to show that Mr. Smiles has given credit to Stephenson for what is strictly due to the elder Mr. Hedley, who, we may add, was in charge of a pit adjoining the one at which Stephenson worked, and therefore it was hardly possible the latter should be in ignorance of Hedley's improvements. We think it probable that he knew all about them—moreover, that he saw all their advantages, and adopted them as elements of his calculations for the future.

Granting all this, we really see small cause of complaint on the part of Mr. Hedley, though it would have detracted nothing from Stephenson had his biographer frankly acknowledged all such points. It is not for the possession of inventive talent as to details that we prize Stephenson, but for his power of appreciating and improving the inventions he found, and then generalising them into one grand whole—that whole being the railway system, which he founded. But, withal, when the required materials were not found ready to hand, few invented them with less difficulty. But let us see of what Mr. Hedley complains. His father, he says—and we see no cause to doubt him—made the first experiment to show that a locomotive might be made to travel on a plain rail, independently of cog-gearing. Be it so; though, after all, it only required the question to be seriously put to arrive at its solution, as we shall see by the manner in which, according to the volume we have named, Mr. Hedley solved it. He placed a four-wheeled truck on plain rails, and attached to the truck an ordinary coal-wagon. Four men were put into the truck, each

turning one of the wheels by means of a crank. The truck was thus propelled onward with the coal-wagon and the men. This experiment was repeated with a heavier load on the truck, an increased number of men to turn the wheels, and a proportionately longer train of wagons behind. Still the truck was propelled onwards, until Mr. Hedley was convinced that a locomotive would travel on rails by its gravity alone; but to do so with a train of wagons, it ought to be individually heavier than any of those subjected to its propulsion. No doubt this was an important step in advance, yet one wonders at this day why the fact should then have been questioned, it being known that Trevithick's engine had propelled a passenger-wagon on an almost equally smooth piece of road many years before. The difference produced by a knowledge of this fact, on the minds of the two engineers, however, will speak for itself. Hedley, on successfully completing his experiment, exclaimed that it had "saved the colliery," and its five miles of traction-road; at which point his goal seems to have been reached, for, many years after, we find him still a colliery engineer. On the other hand, a knowledge of the same fact, even granting it to have been imparted to Stephenson by Hedley's experiment—which is not altogether certain—led him to form a strong and ever-growing belief that railways might be made to encompass the world; nor was his goal reached until he had succeeded, almost literally, in putting his own bold opinion into practice. Henceforward it became the leading object of his life.

Our object in commencing this notice was to show briefly what kind of man Stephenson was, what he did, and the nature of the ground from which he started. The first has occupied so much space that but little is left for the rest. However, we must add a few summary words as to the locomotive. Though not strictly its inventor, yet, in a broad sense, Stephenson is certainly the father of that description of engine with which we are now so familiar. Watt was not the inventor of the low-pressure steam-engine, but what he added to it made it his own. So then with Stephenson and the high-pressure railway engine. In building his famous prize locomotive he gathered together and improved upon all foregone inventions that were known to him; to which he added several highly important ones of his own. By these means he produced that machine which on the day of trial distanced all its competitors. Perhaps none unacquainted with the nature of machinery, and its progressive or bit-by-bit improvement, will fully comprehend how much inventive genius, as well as skill and patient labour, were brought to bear in the accomplishment of this task. It is no exaggeration to say, that the difference between the locomotive which Stephenson left to the world, as compared with the best of those he found, is as the commonest verge watch on which we are unable to place a day's strict dependance, to the finished chronometer whose exactitude alone enables us with relative safety to circumnavigate the globe.

But the merits of Stephenson are far from resting at this point, for he did as much or more for the railroads themselves. It is true canals had shown in this country what engineers were capable of performing; yet the iron roads, when they assumed the ascendant, called for new means and appliances, and George Stephenson was found fully equal to meet them as they arose. In the three-and-thirty miles that intervene between Liverpool and Manchester, every species of difficulty occurs, more or less, that railway engineers have had to encounter. Such a difficulty as Chatmoss alone—a gigantic engineering triumph—has seldom or never, we believe, occurred to the same extent since. The only other signal triumph of railway engineering that Stephenson was not called on to perform in his time, was reserved for his son—that of putting a railway in an iron tube and throwing it across an arm of the sea.

#### RECOLLECTIONS BY SAMUEL ROGERS.

*Recollections by Samuel Rogers.* London: Longmans. pp. 229.

THIS IS A MOST INTERESTING VOLUME; though we cannot say much for the manner in which it has been edited. The sins of omission and commission on the editor's part are nearly equally numerous. In one page we puzzle over some Sphinx-like riddle without a word of explanation, while in the next we have some commonplace annotated with pedantic industry. At the same time we willingly admit that the task of editing this little book was one of some difficulty; and that the editor seems quite conscious of many of his deficiencies. He informs us that Mr. Rogers "pointed out by memoranda the names of the individuals whose conversation he intended should form the collection, and the order in which they should stand. There is an entry in his note-book, in his own handwriting, in the following words: 'Fox, Burke, Grattan, Porson, Tooke, Talleyrand, Erskine, Walter Scott, Lord Granville, Duke of Wellington.'" Of all these worthies, Edmund Burke was the only one with whom Mr. Rogers was not personally acquainted; and for his recollections of the great Irishman, which are not, however, either numerous or valuable, Mr. Rogers was indebted to the kindness of friends. "Virgilium tantum vidi," said, regretfully, a contemporary poet, still acknowledging that it was something to have seen Virgil. With the single exception which we have mentioned, Mr. Rogers seems to have been on intimate terms with those persons whose recollections we have in this volume; altogether a mighty, though, perhaps, not very harmonious nine. We have Charles James Fox in his study criticising with more poetical feeling than learning "the unaffected tenderness" of Virgil or the "perfect poetry"

of Homer. We have him lamenting the difficulty of Juvenal and Æschylus, or breaking into raptures over the prime favourite of Milton and Porson, Euripides. We have him professing that he could see little beauty in Milton's poetry or prose; in the former of which "there was nothing like nature;" the latter being "more extravagant than his verse, as if written in ridicule of it." We have him, too, setting down Pope as "a foolish fellow upon the whole," or lamenting that Goldsmith, whom he knew well, "was amazingly foolish sometimes." Somewhat splenetic is our great man occasionally, as when he says that "Burke, after all, was a damned wrong-headed fellow through life—always jealous and contradictory;" or when he informs us that he "never heard Burke say he was no Christian, but had no reason to think he was one—certainly no Papist." We prefer meeting him in his garden at St. Anne's, when, equipped in a light-coloured coat, nankeen gaiters, and a white hat, he discourses horticulturally on the advantage of a composite garden, half kitchen and half flower. We must honestly confess that our genial statesman talked his fair share of nonsense; at least, if we are to take the first seventy-seven pages of this volume as an authority. He might, perhaps, have thought with Dr. Arbuthnot that a new pang has been added to death had he imagined that all the trivialities of each passing hour were to have been registered, to come forth in judgment against him after death.

Mr. Fox insisted that Iphigénia was the English for Iphigenia, as Virgil for Virgilius; he might, perhaps, have defended this by the pronunciation of the word "Alexandria," if it were worth defending. We think he is quite right in saying "that not a sum in arithmetic could be cast up at first without the aid of poetry." He might have proved this from his favourite Homer, though the great epic bard, even with the aid of poetry, could not, according to Mr. Gladstone, get beyond subtraction. We have the original information from the editor that "Mr. Fox, in his correspondence edited by Lord John Russell (iii. 178), remarks that of all poets Euripides appeared to him the most useful for a public speaker." Unfortunately the remark was made several hundred years before by Quintilian; and we are perfectly certain that Mr. Fox never advanced it as his own. As the editor has more than once quoted Quintilian when it was not wanted, he might just as well have done so when the quotation would have been to the point. Unfortunately the majority of the decade whose recollections we have here, were fond of alluding to the classical writers; and thus giving the editor an opportunity of blundering. Grattan (p. 100) says that Cicero's speech against Milo was perhaps his finest to read, though very tedious to hear; the word "against" being an evident slip of the pen. The editor, however, with innocent naïveté remarks, "Probably a mistake for Cicero's oration, 'Pro T. Annio Milone.' I do not find any oration against Milo in Cicero." Of that we are quite certain. Mr. Fox twice says "that neither Homer nor Virgil mention the singing of birds. Virgil not once in his Georgics." The editor informs us that Mr. Everett, the late ambassador from the United States, pointed out to Mr. Rogers that Mr. Fox was here in error, as far as Virgil is concerned, and refers to Æneid viii. 456:

Et matutini volucrum sub culmine cantus.

This a most unfortunate quotation; which certainly does not refute Mr. Fox's theory. *Cantus* need not necessarily mean "singing," (Virgil, Georg. i. 403, has it of the hooting of an owl, and Horace, "sub galli cantum," of the crowing of a cock), and taken in connection with "matutini," and "sub culmine," it undoubtedly refers, in the line quoted from Virgil, to the twittering of sparrows or martins. Let the editor examine any good index to Virgil, such as that of Forbiger, and he can show much more decisively than Mr. Everett, that Fox was in the wrong as far as Virgil is concerned. We have not examined Homer very carefully, but we find only one quotation in Liddell and Scott under *ἄνδρες* contradictory of the fact that singing birds are not mentioned in Homer, viz., Odyssey xix. 518. We are afraid that the *πανόλυστοι καὶ ὀρνέαι* of Odyssey v. prove nothing more than Mr. Everett's "matutini cantus." We must apologise to our readers for this apparent pedantry, but we notice these trifles more on account of Mr. Fox's genuine love of the classics than from any desire to set right the editor or the late American ambassador. Fox is never tired of enlarging on the beauties of Homer, Virgil, and Euripides. Indeed, Mrs. Fox informs us that her husband read Homer more than any other author; and, in our opinion, he read him with as true poetical feeling (though undoubtedly with very inferior critical knowledge) as an equally eloquent modern statesman, Mr. Gladstone. There is, as we said before, a considerable amount of nonsense in the seventy-seven pages devoted to Mr. Fox, which we had thoughts of presenting *en masse* to our readers, and asking their opinion as to whether it not to have been expunged. We shall not, however, do so; first, inasmuch as we do not want to weary them, and, secondly, because, perhaps, some persons will think that the editor has erred on the right side in preserving Mr. Rogers's diary in its entirety, when confined to the comparatively narrow compass of this volume. We quite agree with Fox's criticism of Pope's lines in page 10:

Who but must laugh, if such a man there be;  
Who would not weep, if Atticus were he?

Addison did not deserve to be compared to such a cold-blooded, time-serving scoundrel as Atticus. Those of us whose looks belie our intellects may take consolation—if consolation there be—from the following:

I have no idea of physiognomy and its rules as to the mind; perhaps right sometimes as to the temper. Lord Redesdale, a remarkably silly-looking man; and so indeed in reality. Pitt, I cannot see any indications of sense in him—did not you know what he is you would not discover any.

We hear, too, of Gray—"No man with that face could have been a man of sense." We are tolerably certain that we trace dyspepsia in the following:

I always say, and always think, that of all the countries in Europe, England will be the last to be free. Russia will be free before England. The Russians know no better, and knowledge might and would operate on them to good; but the English have the knowledge and the slavery too.

Mr. Fox suggests that Gray's stanza, "Thee the song, the dance obey," &c., was suggested by the ballet at Paris. This even, though perhaps jocosely made, is not a very fortunate conjecture, as the lines are an almost literal translation from Pindar; possibly they might have been suggested by an Athenian or Theban ballet. There is nothing in the recollections of Edmund Burke worth quoting; we give a fling of his at Fox, on the principle of "audi alteram partem":

Somebody, who had met Mr. Fox abroad, mentioned his early attachment to France and French manners. Yes, said Mr. B., his attachment has been great, and long, and, like a cat, he has continued faithful to the house, after the family has left it.

The chapter on Grattan is much better, though we have a due modicum of nonsense. The following, *cum multis aliis*, might, in our opinion, have been omitted:

"Johnson's 'Lives' contain a fine body of criticism."  
"Demosthenes on the Crown most excellent."  
"Would sooner be shot than ascend a balloon."  
"Decorated himself with lime blossoms and stood again under the lime trees. Found a winged ant carrying a caterpillar."  
"Castle-building is a bad habit. It leads to disappointment."  
"Solitude is bad."  
"A wife should be of a modest character. She should sing."  
"Dislikes the clergy and all humbugs."

Mrs. Gamp moralising under the influence of gin propounds quite as truthful sentiments, and in a much more amusing manner. The following is admirably epigrammatic:

When Dr. Lucas, a very unpopular man, ventured on a speech in the Irish Parliament, and failed altogether, Grattan said, "He rose without a friend, and sat down without an enemy."

George IV., when Prince Regent, made a remark less epigrammatic but almost equally good. On hearing that Mrs. Clarke had confessed all her former amours to the Duke of York, "What candour!" exclaimed his admiring informant; "What a memory!" rejoined the Prince. Fox and Grattan, though they unfortunately agreed in disliking the clergy, utterly differed as to the merits of Milton, whom the former abused as much as the latter praised. Grattan informs us that "the finest passage in Cicero is his panegyric on Demosthenes." We are not aware what the eloquent critics meant, but it certainly is not the very commonplace passage from the Brutus referred to by the editor, and his latter quotation is simply absurd. We do not think that our readers will agree either with Hume or Grattan in the following:

Hume right in saying, that not a page in Shakspeare was without glaring faults. In "Othello" he seems to have indulged in an eastern style of speaking.

We give the following, where we think Mr. Rogers has borrowed to some purpose, and turned nonsense into exquisite poetry:

Standing under the limes—"Now what are these senators about? A great bumble-bee is now addressing them—they are now in a committee." It was June, and the limes were full of bees. He used to say in a morning, "Shall we visit those senators?"

A walk in spring—Grattan, like those with thee,  
By the heath-side (who had not envied me?)  
When the sweet limes, so full of bees in June,  
Led us to meet beneath their boughs at noon;  
And thou didst say which of the great and wise,  
Could they but hear, and at thy bidding rise,  
Thou wouldst call up and question.

Richard Porson comes next; and if for nothing else, we are satisfied inasmuch as a personal acquaintance refutes the ruffianly description of the Greek professor so often quoted from Lord Byron. Mr. Rogers says of him:

He is not more remarkable for his learning than for acuteness and correctness of thought. Through his whole life, whether in his morning or his evening hours, he has never been heard to utter a mean or licentious sentiment.

A longer space is devoted to the author of the "Diversions of Purley." We give the following as among the best extracts from the recollections of Horne Tooke:

Read few books well. We forget names and dates and reproach our memory. They are of little consequence. We feel our limbs enlarge and strengthen; yet cannot tell the dinner or the dish that caused the alteration. Our minds improve though we cannot name the author, and have forgotten the particulars. . . . Reads all books through; and bad books most carefully, lest he should lose one good thought, being determined never to look into them again. A man may read a great deal too much. . . . Spoke with contempt of Gibbon's history, though he called him a superior man. Instead of writing because he had something to say, he began life with a determination to write a book of some kind or other. Admired his letter on the Government of Berne, i. 388. How clearly has Gibbon revealed his character! A man of bad principles, either private or public, had better let his bitterest enemy write his life than venture to do it himself. . . . The more wretched a people are, the severer necessarily are the punishments: a soldier and sailor are punished for mutiny and desertion with stripes and death; because the situation they would escape from is so very terrible. And you may always judge of the comfort or misery of a people by the severity of their penal laws. . . . The great use of education is to



give us confidence, and to make us think ourselves on a level with other men. An uneducated man thinks there is a magic in it, and stands in awe of those who have had the benefit of it. It does little for us. No man, as Selden says, is the wiser for his learning. . . . So I understand, Mr. T., you have all the blackguards in London with you," said O'Brien to him on the hustings at Westminster. "I am happy to have it, sir, on such good authority." "Now, young man, as you are settled in town," said my uncle, "I would advise you to take a wife." "With all my heart, sir; whose wife shall I take?" . . . "The law," said Judge Ashurst in a charge, "is open to all men, to the poor as well as the rich."—And so is the London Tavern. . . . "If I was compelled (I said somewhere publicly) to make a choice, I should not hesitate to prefer despotism to anarchy." "Then you would do," replied Tooke, "as your ancestors did at the Reformation. They rejected purgatory, and kept hell." [Lord Grey, 1837.]

Next comes Talleyrand, of whom we find nothing very remarkable or very new. The anecdote about him which the Duke of Wellington related to Mr. Rogers, shows that the great Abbé did not always retain that imperturbability of temper which led Mme. Guizot to say that a kick on the hinder part of his person produced no change whatever on the expression of his face:

"When Lord Londonderry attacked Talleyrand in Parliament, and I defended him, saying, in everything as far as I had observed, he had always been fair and honest, Talleyrand burst into tears, saying, 'Il est le seul homme qui a jamais dit de bien de moi.'—*The Duke of Wellington to S. R.*

We fancy we have read before the best story in these pages about Talleyrand. When Robert Smith (better known by the appellation of Bobus), the brother of Sydney, was praising the beauty of his mother, Talleyrand rejoined, "C'étoit donc votre père qui n'étoit pas si bien."

The recollections about Erskine and Walter Scott we pass over, as probably containing nothing which would be new to any of our readers.

We have some interesting recollections relative to Lord Grenville and the Duke of Wellington. Lord Grenville tells us:

I once said to Mr. Pitt, not at all in the way of flattery, "How came you to speak with a fluency and correctness so much beyond any of us?" "Why," he replied, "I have always thought that what little command of language I have, came from a practice I had of reading off in the family after tea some passage in Livy or Cicero, which I had learnt in the morning." And to this practice, said Lord Grenville, I think it was owing that whenever a sentence from the classics was quoted, he always translated it aloud to himself before he went on further. (This anecdote Lord Grenville related to me, the last time, of his own accord, when we were sitting by ourselves one day after dinner; and I have put it down again, on account of the way in which he introduced it. S. R.) . . . He read the poets, and had certainly imagination. Once, when the subject for the prize at Oxford was given out, I observed, "What an impossible subject for a poem! What can the poor boys make of it?" "A good deal," he replied; and, walking up and down the room, he recited in *his* prose a poem on the subject. I have often regretted that I did not go up stairs and write it down.

Perhaps some of our readers will recollect Mr. Pitt's own prize poem on the death of George II., recited publicly at Oxford, and wonder why he did not use a little of that imagination on it which he bestows so freely on the "poor boys." Mr. Pitt there finds a strong resemblance between George II. and Cæsar. The former, our academic prizeman states, loved the muses well; let, therefore, the muses weep for him. Lord Macaulay somewhat unflatteringly adds that our modern Cæsar never loved anything but fat women and punch.

In his earlier life he was gay and delightful in conversation. At last his temper clouded. Dr. Addington ruined his health. Port wine was Addington's great remedy; and at Hayes I used to wonder at the bumpers they were drinking, confined as I was to water. Afterwards it became necessary to him; and though never more affected by it than others in general, he certainly drank freely. He was fond of Holwood, and showed taste in the planting; but he mismanaged the water sadly; and laughed when I remonstrated against his levelling, as he did, part of the fortification in the Roman camp there. All the Roman remains among us, and whatever related to Gothic or ancient times, he held in no great respect.

The following extract is not uninteresting:

In a walk round Hyde-park with Mr. Thomas Grenville, in August, 1841, he said; "My father lived at Wotton; and, if I remember right, it was in 1767, when I was in my twelfth year, and my brother George and myself (Eton boys) were at home for the Midsummer holidays, that Lord Chatham and Lord Temple came there on a visit. We dined at three o'clock, and at half-past four sallied out to the Nine-Pin Alley; where Lord Chatham and Lord Temple, two very tall men, the former in the fifty-ninth, the latter in the fifty-seventh, year of his age, played for about an hour and a half, each taking one of us for a partner. The ladies sat by, looking on and drinking their coffee; and in our walk home we stopped to regale ourselves with a syllabub under the cow. The nine-pins were larger and heavier than any I have seen since; and it was our business as youngsters, to set them up at the conclusion of every game. My brother William (Lord Grenville) was not present, being only eight years old.

Last, but not least, comes the great Duke. Clausel, he tells us, was the best general employed against him; though he says he never slept comfortably when Massena was opposed to him, and in the field. Massena, too, has a compliment for the Duke, telling him on the occasion of a public dinner at Paris: "Vous m'avez rendu les cheveux gris."

Sir William Napier says the Duke was twice hit; once at Salamanca, and a second time at Orthez; but this does not agree with the statement of the Duke himself:

The elastic woven corslet would answer well over the cuirass. It saved me, I think, at Orthez, where I was hit on the hip. I was never struck but on that occasion, and there I was not wounded. I was on horseback the same day.

In Spain I shaved myself over night, and usually slept five or six hours; sometimes, indeed, only three or four, and sometimes only two. In India I never undressed; it is not the custom there; and for many years in the Peninsula I undressed very seldom; never for the first four years.

The Duke professes not to think much of Southey, and of Napier he says: "He has great materials and means well; but he is too

much influenced by anything that makes for him, even by assertion in a newspaper." The Duke set no value on Scott's *Life of Napoleon*: "The only tolerable part of it is what relates to his retreat from Moscow." Of the literary powers of the gentleman who is now engaged in translating and revising M. Brialmont's *Life of Wellington*, the Duke speaks as follows: "The Subaltern is excellent, particularly in the American expedition to New Orleans. He describes all he sees." Here is a brief episode of Louis XVIII.:

The French king, when he goes from chapel, speaks to everybody, and different rooms have different ranks. I have often dined with the King of the Netherlands. The northern kings admit subjects and strangers to dine with them. The Bourbons never did, I believe, at Paris, except in my instance. At Ghent, perhaps, the etiquette was departed from; but, I believe, I am the only person who has dined with Louis XVIII. at Paris. I have dined often with him. He sat at six; and when dinner was announced, was wheeled into the room in which he had received me. The table was large, and he sat between the two ladies, the Duchesses of Berri and of Angoulême. I sat between Monsieur and the Duc d'Angoulême. They were waited upon by gentlemen—I by a servant; and, of course, best served. The dinner was exquisite. We sat down at six and rose at seven; and then all sat and talked with the king till eight, avoiding all political subjects. The King eat freely, but mixed water with his wine, which was champagne. The King will not now go out in the carriage but on great occasions. They have contrived a machine to lift him into it by; but his indolence, or his fear of the caricaturists, or both, keep him at home. He is fond of *mots*, and full of *esprit* rather than sensible; and did not at first consent to read the speeches prepared for him by his ministers, preferring to speak *d'abondance*.—At Woburn Abbey and Apsley House, April and June, 1821.

Mr. Fox and the great Duke entertained very different opinions about "Cæsar's Commentaries;" the former affirms that "there is a want of thought about them," the latter speaks far otherwise of them:

Had "Cæsar's Commentaries" with me in India, and learnt much from them, fortifying my camp every night as he did. I passed over the rivers as he did, by means of baskets and boats of basket-work; only I think I improved upon him, constructing them into bridges, and always fortifying them, and leaving them guarded, to return by them if necessary.—24th Nov. 1840.

These commentaries are known also to have been great favourites with Napoleon.

As it is not improbable that a second edition of this little volume may be called for, we would suggest that, if so, it may be greatly improved. It cannot interest us now to know that Fox went to a concert or took coffee on such and such a day, or that he tired of the ballet, or even that he looked out of the gallery window and thought the sun was burning up his turnips, and did not like geese upon a common, but did like pictures. We do not want to see such remarks of Mr. Grattan preserved as "that a wife should be of a modest character;" nor do we see how Horne Tooke differed so much from ordinary persons in suffering from nightmare only when he was dyspeptic. Commonplace mortals may, perhaps, derive some consolation from the fact that men of genius talk a good deal of nonsense, but though we quite agree with the Horatian maxim "*Dulce est desipere in loco*," we consider the pages of a printed volume to be quite "*ex loco*." At the same time we want explanations of many passages. Such as p. 109: "O'Connor and his beggar-girl—her regimentals," we ask, with the editor, what is meant by "his beggar-girl and her regimentals?" What is the meaning of Talleyrand's "*Vous savez nager, je crois*?" The editor's explanation appears to us rather flat. Talleyrand, we believe, made this remark to Mme. de Staël, which gives it considerable point. Is the dame's school, in page 57, an allusion to Shenstone? And what did Fox mean by saying that "*L'Homme au Masque de Fer*" was Lewis's brother? Who is the great Hum, whose history is to be written in a hundred volumes folio? Is it Barnum? We might repeat our interrogatories almost *ad infinitum*. We hope, however, all excuse for fault-finding will be removed if the book reach a second edition.

#### THE HISTORY OF PROGRESS IN GREAT BRITAIN.

*The History of Progress in Great Britain.* By ROBERT KEMP PHILIP. London: Houlston and Wright. pp. 386.

MANY YEARS AGO it used to be a standing reproach against academical students that they knew little or nothing of the history of their own country. They could tell, indeed, exactly how many bays indented the Peloponnesian coast, or the size and structure of the Temple of the Winds at Athens. They could describe accurately a Roman trireme, or the Sabine cincture; but their knowledge was limited to the study of the two great nations of antiquity. Occasionally, indeed, some of the more enterprising did trench upon the *terra incognita* of their native island; but they only went in the train of Cæsar to Britain, or returned to watch Caractacus as he was led in triumph through the streets of Rome. Possibly they might know the colour of Boadicea's petticoat from Dion Cassius, or puzzle over the tattooing of our forefathers as depicted in the not very lively pages of Herodian. In a word, many students looked only for the history of their own country in the scanty and incidental notices of it by classical writers. And it must be admitted that they had some excuse for their short-comings. Leaving out of the question how far the Universities rewarded the study of ancient history to the exclusion of modern, it cannot be denied that it required some strength of mind for an advanced student to turn aside from the glowing and picturesque narratives of Herodotus and Livy, or the measured philosophical pages of Thucydides and Tacitus, to prose over the dull and meagre compilations which pretended to set forth the history of Great Britain. After the publication of Hume's history this excuse became of little avail; and even that little has been taken away by the many careful and brilliant histories

(chiefly, indeed, illustrating some epoch) which followed Hume's volumes; and we cannot now fairly complain that we have not ample means for studying the history of our native land. The volume before us professes to commence the "History of Progress in Great Britain;" and if it is less philosophical, and displays less research than Mr. Buckle's much criticised "History of Civilisation in England," it is also far less dogmatic and much more free from blunders than the former volume. Not, indeed, that it encroaches upon Mr. Buckle's peculiar province, though we think it would form a useful and corrective companion to the "History of Civilisation."

To the complaints of the desponding, and the *laudatores temporis acti*, we know no better answer than an account of the progress of our own country. Chequered as our history has been with good and evil, it cannot be denied that the good always infinitely outweighed the evil; and certainly the history of the last century and a half is, as Lord Macaulay urges, eminently the history of physical, of moral, and of intellectual improvement.

It says something, perhaps, for the common sense of our ancestors, that they could appreciate the immense benefits they received from the Roman rule; and that they felt as keenly the departure of their civilising conquerors as the shame of the first conquest of their island. As man has been defined to be "a cooking animal," we cannot, perhaps, do better than commence with a brief notice of early British cookery. Our ancestors differed from their descendants in making but two meals a day; a slight breakfast in the forenoon, and a supper, which probably atoned for their matutinal abstinence; wood, earthenware, or osier supplied the dishes, and horns or shells the drinking vessels at these primitive repasts of wood-stained or skin-clad diners. There appears no reason whatever for St. Jerome's statement (if he really did make it, as Mr. Philp gives no authority), that "the buttocks of the herdsmea and the breasts of women" were esteemed special dainties among certain British tribes; and Cæsar's assertion as to wives being held in common, must be received with more than caution. Mr. Philp gives us an interesting chapter on Druidism. It is not very profound: and we are by no means certain that even its very modified statements are invariably correct. After all, our primary source of information on this topic must be Cæsar. Sworn companion as he was of the celebrated Druid Divitiacus the friend of Cicero, and whom we better know as the Vergobret of the Edunians; such a man as Cæsar had other reasons than curiosity and other opportunities than common, of investigating the origin and rites of the Druidical superstition. Mr. Philp gives us no information as to whether Druidism, according to the intimation of Cæsar, came originally from Britain, or was borrowed from the continental Gauls. We know not again from these pages whether it was indigenous to Britain, or whether, as Cæsar appears to hint, it was but a graft upon some pre-existing Gallic superstition. But we are not going to weary our readers with unsatisfactory archaeological inquiries, though we certainly think that in a chapter devoted to the subject of Druidism, Mr. Philp might have noticed the disputed origin of our ancestral religion. That it was a religion eminently poetical we have no doubt, and that, after a time, it assumed an ingenious profundity, at least, to the uninitiated, we are equally certain. Perhaps, indeed, Greece herself had not more poetry in her several creeds than had our island in its single one. The very name is redolent of poetry, and half transports us back to Homer or Theocritus. Druidism had its beauties for the believers; its "unknown God;" its deities visible in the sun, moon, and stars, who deigned to haunt for a time some sacred grove, or walk the banks of some favoured river. For the heretic it had its terrors, contrived with devilish ingenuity. For the waverer it had its terrible scenes of blood and fire, soon to deepen into stern realities, should the proselyte refuse in the stubbornness of his heart to be converted. The Druids had, too, the sole education of the youth vested in themselves, and woe to that unhappy neophyte who believed either more or less than his hierarchical superiors taught. They claimed, also, other privileges. They united the separate functions of judge and jury, and the law, as they at once determined the guilt and assigned the punishment. And to reward the laboriousness of these offices, they paid no taxes, and never served in war-time. We shall not now delay to enlarge upon the duties of the three several orders of priests, or to pry into the mysteries of the married or celibate Druidesses, or the magic rites of the mistletoe.

We have a somewhat lengthy chapter on the progress of agriculture in Britain—lengthy, we mean, in proportion to this volume, and not to the importance of the subject. We have no space to dilate upon "the salt theory," ploughing by the horse's tail, or the labours of Arthur Young; or how agriculture flourished and faded from Queen Boadicea to Queen Victoria. The next chapter on roads and highways is interesting enough; and we are only sorry that our forefathers did not better imitate their Roman conquerors in the art of road-making. The historic interest of the question does not commence till after the Norman conquest, as our Saxon and Danish progenitors were too fiercely engaged in deciding their mutual differences to care anything about road-making. Mr. Philp gives us the following arguments from "A Lover of his Country," against the use of stage-coaches:

Among the most earnest advocates for the suppression of stage-coaches as a national evil was one who styled himself "A Lover of his Country," and under that cognomen appealed to the public to aid him in his endeavours to put down obnoxious innovation. His arguments were, that coaches destroyed the breed

of good horses; were prejudicial to the strength of the nation, by making men careless of horsemanship; that they hindered the breed of watermen, and thereby deprived the navy of good seamen; and that they lessened the king's revenues.

Hear, too, a Solon, who flourished about 1770:

Students at universities would attend much more to their learning, clerks and apprentices to their profession or business; and the demand for horses being so much taken off, hay and corn would necessarily sink in their price, and draught cattle be maintained at a less expense. From this restriction trade would derive most noble advantages; the application of our youth would give it credit, and lowering markets would quicken that ancient spirit (!) which gives perception and energy to commerce.

We hope he will duly note that the worthies of Oxford sat in solemn conclave, and objected to the extension of railroads to their *via sacra*, using, too, very nearly the same arguments that Mr. Donaldson employed nearly a hundred years ago. The remainder of the volume comprises interesting chapters on domestic architecture, and the progress of shipping. On the whole we are much pleased with Mr. Philp's volume; and willingly acknowledge the careful and correct way in which it has been written. We give the following extract which will prove that modern citizens are not original in objecting to smoke in London:

In 1306 the king was petitioned to stop the consumption of the noxious article in the City, and accordingly a royal proclamation was issued prohibiting the burning of coal. The royal command being disregarded, a commission of oyer and terminer was appointed for the purpose of ascertaining what persons used sea coal (i.e., coal brought by way of the sea to London), with power to punish by fine for the first offence, and afterwards the demolition of the offending furnaces. As the consumers of coal had by this time learnt its value, and persisted in employing it, a law was passed making it a capital offence to burn it within the precincts of the City. In the reign of Edward I. a man was actually executed for the commission of the crime. The nobles and commons assembled in Parliament complained against the use of coal as a public nuisance, alleging that it corrupted the air with its stink and smoke. Finding that the use of this economic and valuable fuel could not be suppressed, the next endeavour was to prevent the employment of it during the sittings of Parliament, and while the king remained in London.

#### AN ENGLISHWOMAN'S LIFE ABROAD.

*Sixteen Years of an Artist's Life in Morocco, Spain, and the Canary Islands.* By Mrs. ELIZABETH MURRAY. London: Hurst and Blackett. 2 vols. pp. 696.

WE WOULD NOT WILLINGLY deal hypercritically with a lady, but we cannot avoid asking the question by what right are these two in every respect amusing and pleasantly written volumes called "Sixteen Years of an Artist's Life"? Mrs. Murray may be an artist by the best titles to the name, but there is little in this book to prove that she is so. She sketches, apparently, with freedom and facility, if we may judge by the chromo-lithographs executed after her pencil, and prefixed one to each volume; but in the matter itself there is little of the artistic element to show that Mrs. Murray views the aspect of external nature with any more poetic eye than most travelling ladies carry about with them. Quick in observation, shrewd in remark, she undoubtedly is; but in no respect artistic that we can make out. Scattered up and down the volumes are occasional references to artistic trains of thought, but they are, it must be confessed, few and far between, and bear but a scant proportion to the great bulk of the work.

She says of herself pleasantly enough on the threshold of her first volume that she has been a vagabond from a baby, "perfectly independent, having neither master nor money." The prefix now added to her name inspires us with hope that she is now furnished with at least one of those wholesome necessities. At the early age of eighteen she set forth upon her travels, visiting Gibraltar and Morocco; when in the latter country her sex gave her the opportunity of noticing many interesting details of family life among the Mohammedan Moors, which she has described with much minuteness and vivacity. The following sketch of society among the native ladies of Morocco certainly does not give us a very exalted notion either of their intellect or their manners:

As their incessant curiosity was rather troublesome, I fortunately thought of a method by which I could both deliver myself from the persecution to which I was subjected, and do something to reawake the flagging spirit of enjoyment. I had brought with me, in the expectation of finding an opportunity to introduce it, and knowing that it would contribute greatly to their amusement, one of those little toys so well known to children in France and England. To their eyes it was at first only a plain little box; but when I opened the lid, and out flew a little black frizzly devil, with horns and a tail, and a scarlet and white mouth, the sensation produced could only be compared to the effect of a spark of fire falling into a barrel of gunpowder. All order was instantaneously lost; they shouted and screamed like maniacs; they pressed close to each other, and huddled together in apparent terror. Had Milton's Satan appeared bodily among them, he could not have been received with more awe than that which was for a short time evoked by the unexpected appearance of my little toy-devil. It is impossible to describe the excessively ludicrous appearance of all these fat women, bedizened with gold and paint, and glittering with costly jewels, endeavouring to press themselves together into the smallest possible space, in order to get out of the way of the "gin," which was the object of their terror. It was only after the lapse of a little time, and by degrees, that their agitation calmed down. First one raised her head, and gave a timorous and distrustful peep. Then another, and another, until several eyes were doubtfully cast upon the toy. But when I held it out to them, that they might examine it closely, a herd of frightened deer could not have started off with more alarm. However, by coaxing and persuasion, they at last ventured to look upon it with less fear and suspicion. If familiarity did not quite breed contempt, it at least inspired confidence. At last they even ventured to touch it, to handle it, to pass it from one to another, to turn it over and over. They were now completely like a parcel of overgrown children. How they struggled and scrambled to get it into



their hands! Their exclamations of terror were succeeded by shouts of admiration and delight. The complete childishness of their character was more clearly displayed by their next suggestion. What was inside was now the question. It must be broken open in order that the mystery might be disclosed. This was no sooner said than done; and when the external parts were removed, and lo! only a small piece of twisted wire was found within, it would be impossible to describe the look of blank disappointment which was apparent in every face. The poor little devil had lost all his terrors; completely crestfallen, he was thrown carelessly into a corner of the apartment, where he lay neglected for the rest of the evening.

After a short residence at Tangier, the success of the French arms in Algiers rendered it necessary for the lady to seek some more peaceful place of residence, and as a preliminary measure to take refuge in a British line-of-battle ship, whence she had an opportunity of witnessing the bombardment of Tangier by the French fleet.

After a residence of nine years in Tangier, where she was married, Mrs. Murray and her husband proceeded to the Canary Islands; and it is with a description of them, and of her intercourse with the people there, that by far the greater part of these volumes is occupied. On their way to the Canary Islands from Africa Mrs. Murray visited some parts of Spain, of which she contrives to give some very life-like pictures. Some of the scenes of life at Seville are touched off with admirable humour; and it is in the chapters relating her stay in the beautiful capital of Andalusia, so rich with architectural glories, and in the art-treasures of Murillo, that the traveller seems to have most given way to the artist. The following complaint respecting the manner in which the best pictures in Spain are rendered nearly invisible to the traveller is one we have heard before. After describing some of the *chefs-d'œuvre* of Murillo, she says:

These are works which may be long and closely studied by artists from other lands, and from which many valuable hints may be obtained; but, unfortunately, they are hung in so unfavourable a light that many of those beauties of detail on which the connoisseur would delight to look are completely lost. It is really vexing to think how often we see, both in Spain and elsewhere, such a disposition of even the most magnificent and valuable works of art, that it is altogether impossible for the casual visitor, who can only give them a hasty glance, or at best study them superficially in a few flying visits, to form anything like a correct or satisfactory idea of their merits of design and execution.

From Seville Mrs. Murray returned to Cadiz and embarked for the Canaries, and the scene changes to Teneriffe, to Santa-Cruz, that pretty and cleanly capital which Humboldt baptised with an aptness to which Mrs. Murray bears testimony—"that neat town." The descriptive sketches which Mrs. Murray gives of the inhabitants of Teneriffe are highly entertaining. Eccentricity is confined to no particular nation, but it certainly appears to abound among these people. A certain poetic licence in the choice of subjects to be alluded to is generally conceded to lovers who are also song-writers; and fond lovers have been, not without reason, accused of being prone to admire even the defects of their mistresses. We were not certainly prepared, however, to find that among the gallants of Teneriffe catching fleas is considered to be a sport in which lovers may indulge in company. Peter Pindar (Dr. Wolcot), who lived for some time on the island, wrote an ode about the Teneriffe fleas; but he is not the only poet who has celebrated the irritating subject:

The fleas of Laguna are said to be so famous for their size, strength, and activity, that they are regarded with universal interest, and incidents relating to them are introduced even into the love-songs of the country, accompanied, in lieu of castanets, with expressive snappings of the fingers. Such a verse, for instance, as the following, is popular among the lower classes, and is intended to give a zest to the monotony of love-making:

Last night I passed your window,  
And I saw you catching fleas,  
Surely you might have said to me,  
"Come and catch some, if you please."

The latter part of the second volume is occupied with some historical sketches of these islands which may be read with equal profit and amusement. Altogether Mrs. Murray's volumes form a valuable addition to the literature of travel. They evidently proceed from a lady of taste, matured by observation, and observation sharpened by experience. A lady, too, who is not afraid to speak of things as they are, but can be delicate without being finical.

#### THE LAST WORDS OF FRANKLIN'S EXPEDITION.

*The Last Journals of Captain Fitzjames, R.N., of the Lost Polar Expedition.* Edited by WILLIAM CONINGHAM, Esq., M.P. Brighton: W. Pearce. pp. 28.

ALMOST ALL THE VALUE of these few pages consists in the fact that they contain nearly the last authentic direct news of the missing Arctic Expedition, commanded by Sir John Franklin, and that value is great. Just fourteen years ago, in the beginning of June, 1845, that ill-fated expedition set sail, and Captain James Fitzjames commanded the *Erebus*, under the orders and leadership of Sir John Franklin. That he was a splendid specimen of the very best class of the British sailor, that unparalleled combination of courage, skill, and knowledge, is plain from the fact that he was selected to fill such a post. Sir John Franklin, in the last dispatches received from him, dated from the Whalefish Islands (where the expedition lay to, before attempting to get into the fatal gulf of Lancaster Sound), speaks of the "zeal and energy" of this officer. These pages contain a fragment of his private journal, kept at the request and for the perusal of Mrs. Coningham, who is, we believe, the sister of the gallant sailor. They were despatched from Whalefish Islands on the 11th of July—when Franklin sent his last despatch—and are therefore among the last documents known to have emanated from that devoted band

of heroes. There is nothing to recommend these simple entries of facts sufficiently commonplace, and reflections not very remarkable to those who look for fine writing. They are just such notes as an honest sailor might write and a lady read more for the interest with which she regarded the writer than for any intrinsic merit in themselves. The records of his daily life; the routine of his sailor's existence; the weather and the latitude; now and then a good-humoured joke, and more than once an affectionate testimony to the merits of their beloved commander, Sir John Franklin; such are the materials out of which this record of eight and twenty days' existence at sea is made up.

The journal commences on the 8th of June, which was nearly a fortnight after the expedition had sailed from the Thames, on the 26th of May. "I commence to-night," writes the brave fellow, "because I am in a good humour. Every one is shaking hands with himself. We have a fair wind." They have passed Stromness and Rona, and have lost sight of all that is British, as they thought, poor fellows, for a time. "Every one's cry was, 'Now we are off at last!' No lingering look was cast behind. We drank Lady Franklin's health at the old gentleman's table, and, it being his daughter's birthday, hers too." About that time Sir John showed his instructions to the officers, and explained the main purpose of the voyage, "and the necessity [adds Capt. Fitzjames] of observing everything from a flea to a whale in the unknown regions we are to visit. He also told me that I was especially charged with the magnetic observations. He then told all the officers that he was desired to claim all their remarks, journals, sketches, etc., on our return to England, and read us some part of his instructions to the officers of the *Trent*, the first vessel he commanded, in 1818, with Captain Buchan, on an attempt to reach the North Pole, pointing out how desirable it is to note everything and give one's individual opinion on it. He spoke delightfully of the zealous co-operation he expected from all, and his desire to do full justice to the exertions of each." Soon after comes another testimony to the well-balanced firmness of Sir John Franklin's mind. "I like a man who is in earnest. Sir John Franklin read the Church service to-day and a sermon so very beautifully that I defy any man not to feel the force of what he would convey. Every one was struck with his extreme earnestness of manner, evidently proceeding from real conviction."

The last entry in the journal was on July 6th, and it is sufficiently interesting to be copied:

Sunday, 6th.—A fine sunshiny night, and we had a delightful sunshiny day, quite warm, the air clear, ice glistening in all directions. The fine bold land of Disco, black, and topped with snow—clear—the sea covered with bits of ice, which are rushing through the channel as they break from the icebergs, which fall with a noise like thunder. Every man nearly on shore, running about for a sort of holiday, getting eider ducks' eggs, &c.; curious mosses and plants being collected, as also shells. Le Vescomte and I are on the island since six this morning, surveying. It is very satisfactory to me that he takes to surveying, as I said he would. Sir John is much pleased with him. All yesterday I was on the island with Fairholme, with the dipping-needle. We have a little square wooden house to cover ourselves. Very large mosquitoes biting us. I shall send you one. The transport will probably be cleared to-morrow evening or Tuesday, and shall get off on Wednesday evening or Thursday; that is, the 9th or 10th—and hard work too. A man just come over from Lively, a Dane, who has married an Esquimaux, says that they believe it to be one of the mildest seasons and earliest summers ever known, and that the ice is clear away from this to Lancaster Sound. Keep this to yourself, for Sir John is naturally very anxious that people in England should not be too sanguine about the season. Besides, the papers would have all sorts of stories, not true. I do believe that we have a good chance of getting through this year, if it is to be done at all; but I hope we shall not, as I want to have a winter for magnetic observations. And now here goes a new pen into the porcupine, to say that your journal is at an end, at least for the present. I do hope it has amused you, but I fear not; for what can there be in an old tub like this, with a parcel of sea bears, to amuse a "lady fair." This, however, is a *façon de parler*, for I think, in reality, that you will have been amused in some parts and interested in others; but I shall not read back, for fear of not liking it, and tearing it up.

They were then waiting at Whalefish Islands before attempting the perilous passage into Lancaster Sound, and that they did attempt it but a very few days after is now matter of history. The sailors on board the *Prince of Wales* whaler saw them on the 26th of July moored to an iceberg, and waiting a favourable opportunity to cross Lancaster Sound, and from that day to this they were seen no more by anyone that we know of, save by the eye of God alone.

#### NAMES.

*What's in a Name? Being a Popular Explanation of ordinary Christian Names of Men and Women.* By T. NICKLE NICHOLS. London: Routledge, Warne, and Routledge.

HOW MANY YOUNG LADIES, or, indeed, young gentlemen, know the meanings of those Christian names which they hear uttered so many times each day, and to which (when it suits them) they answer with such ready docility? Not only the civilised nations of antiquity, but even our ancestors, were usually very careful as to what name they bestowed on their offspring. With the Greeks and Romans, indeed, the nomenclature was of the highest importance: an ill-omened name uttered at hap-hazard might with them change the fate of empires, by inducing a timid general to hesitate at giving battle under favourable circumstances, or paralysing his exertions if he ventured to brave the warning from the fates. Nowadays, it must be admitted that a rich and childless aunt will easily convert the most perfect brunette into a most imperfect Blanche. A bachelor uncle will take almost a cubit from the stature of some sturdy young mannikin, and give him the name of Paul. A youthful Geoffrey sometimes buds into a most pugnacious warrior; and a Rowland is often more inclined to war than peace. Innumerable Thomases, too, have never

had twin brothers or sisters; and how many Georges have there been whose agricultural qualifications have been confined to cultivating mignonette on their window ledges? Mr. Nichols asserts that the practice of giving names by the standard of *euphony* alone may be regarded as a grossly absurd one; and to some extent we agree with him. Yet euphony ought, and always will, have its due weight (at least we hope so) in England. Mr. Grattan, in his "Civilised America," gives some amusing examples of "dysphony" in transatlantic nomenclature. A recent American paper (he tells us) mentions a family in the town of Detroit whose sons were named One Stickney, Two Stickney, Three Stickney, and whose daughters were named First Stickney, Second Stickney, &c. At the hazard of making a bad pun, we could almost wish that Stickney père was in Russia, undergoing a sound corrective dose by the instrument represented in the first syllable of his name—an instrument which the author of "A Journey Due North" enlarges amusingly upon as a prominent "institution" in the country of the Czar. It is bad enough to convert a picturesque terrace into Twenty-one-street; but it is infinitely worse to ticket a blooming damsel, like a shawl or a dress, with the numerals first or second, &c., besides often doing injustice to the younger damsel, who may deserve considerably more than the second or third place. The Stickneys, however, were perhaps equalled by two other American parents, who called a child Finis, supposing it would be their last, but had afterwards a daughter and two sons, whom they named severally Addenda, Appendix, and Supplement. It is unfortunate enough to be born with Munn for a surname; but the prefix of Apollo adds, in our opinion, neither beauty nor dignity to the biped Munn. Shumway is certainly not poetical, but Hiram scarcely improves it. Quincy Tufts, Bea Tiffany, Polycritus Flag, Gideon Links, Rufus Choate, and other similar monstrosities, are to be read on the shop-signs and door-posts of New York, Philadelphia, &c., and in the advertisements of the American newspapers. Mr. Grattan also tells us that a young lady in a country town in the state of Massachusetts is (or, we will hope, was) named "Miss Wealthy Titus," and that "Mr. Preserved Fish" was a well-known merchant of New York. Many of the American names savour not only of the grossest bad taste, but of extreme irreverence; and we think Mr. Nicholls will much prefer the (often) unmeaning euphony of our English Christian names to the equally unmeaning discord of American nomenclature. It would have been, perhaps, foreign to the purpose of this little volume to have inquired into the eccentricities of several of the names which it gives. How, for instance, does it happen that Erasmus—perhaps the best Greek scholar of his age, who was on one occasion obliged to keep his bed for want of wearing apparel, because he had spent all his money on Greek books—bears a name which is neither Greek nor Latin nor any other language that we know of? The name, of course, ought to have been Erasmus, as the translation Desideratus proves. This little volume in general appears very correct, though we scarcely think that such names as Henry, Henrietta, Harriet, can be ascribed to a Latin origin. Maximilian, we learn from Camden, was a new name devised by Frederic III. for his son and heir, and composed from the names of two Roman worthies whom he greatly admired—Q. Fabius Maximus and Scipio Æmilianus.

*Hudibras*. By SAMUEL BUTLER. Edited by HENRY G. BOHN. (H. G. Bohn.)—We have little to say of this new edition of the great Royalist satire—the inexhaustible storehouse of witty quotations—save that it is neat and cheap, and illustrated with good woodcuts of the well-known illustrations. After Dr. Grey, the annotator of "Hudibras" has not much left to perform. Mr. Bohn appears to have made a good selection from Grey's notes, adding a few from other sources, and here and there a new one of his own. In this way a variorum edition is produced, which is certainly better than any one editor could accomplish. The poem is preceded by a memoir of Butler compiled from previous writers, which is less satisfactory. Is Mr. Bohn quite sure that "nothing new can now be discovered about" Butler? Literary historians are too busy and too zealous nowadays to make so unqualified an assertion quite safe. Mr. Bohn, however, has one new fact to tell us—due, we suspect, to the accident of his residing in Covent Garden. We all know that Butler died in Rose-street, and was buried in the Churchyard of St. Paul, Covent Garden, as Aubrey tells us, "in the north part next the church at the east end." The marble monument to his memory is mentioned in every London hand-book; but how is it that the marble monument has vanished, and not been missed these five years? In 1854, when the churchyard was closed against further burials, the tablet, being a little out of repair, was carted away with the rubbish by the workmen, and is now lost. It speaks ill for the reputation of the wittiest of English poets that no enthusiastic visitor has raised an outcry from that time to this. Here is Mr. Bohn's one new fact, and we recommend it to the attention of the churchwardens of St. Paul's, Covent Garden, and the readers of "Hudibras."

*The Parliamentary Companion*. New Parliament. Twenty-seventh Year. By ROBERT P. DOD, Esq. (Whittaker and Co.) pp. 318.—The reissue of his valuable little manual, which the new Parliament has necessitated, gives Captain Dod (who, with pious care, continues the labour so admirably begun, and so worthily, through a long series of years, maintained by his father) an opportunity for introducing many additions and improvements, rendering "The Parliamentary Companion" immeasurably the best and most reliable that is produced. To give some idea of the labour which such a reissue entails, it should be mentioned that there are one hundred and forty persons now seated in the House of Commons who are not mentioned in the last edition. Among other improvements, it may be mentioned that the number of electors on the register has been carefully entered under each place from the latest parliamentary returns; that the votes of Lord Derby's general supporters who opposed his Reform Bill in 1859 have been fully recorded, as well as the votes of the members of the Opposition who supported the measure; that the polls, having been obtained by separate application, are reliably stated; and, in addition to all this, a thorough revision of the entire work, with a view to accuracy and completeness, has been made.

*Modern Anglican Theology*. By the Rev. JAMES H. RIGG. Second Edition, revised and enlarged. (Alexander Heylin.)—The best proof of

the value of this little volume is that in eighteen months it has reached a second edition. Philosophical and theological discussions, though translated into the plainest possible language, will generally be eschewed by all but the more thoughtful of the reading public. Notwithstanding the author's defence of the *brevity* of his chapter on Platonism and Neo-Platonism, we are not convinced by his reasoning. This introduction, which is simply a bald *resumé* of the Platonic and Neo-Platonic systems, might just as well, in our opinion, have been wholly omitted. No student at all capable of arguing on the somewhat abstruse question of how far Platonism or Neo-Platonism enters into the writings of Coleridge, will learn anything from Mr. Rigg's brief sketch of these doctrines; and certainly it will not be a sufficient introduction to the uninitiated. We say this because, admiring Mr. Rigg's volume in general, we hope, if a third edition be called for, that the introductory chapter will be considerably amplified. We quite own the difficulty of the subject, but submit that a sufficient clue may be supplied to beginners, without introducing at once intricate subtleties and most obscure speculations. The chief value of this volume consists in the fact that Mr. Rigg possesses an accurate acquaintance with what he professes to teach, and that also, unlike many teachers, he is able to make his knowledge intelligible to careful readers.

*Initia Sacra*. By the Rev. GELDART J. E. RIADORE. (Rivingtons.) pp. 162.—A class-book, arranged in catechismal form, for the instruction of scholars in the doctrines and constitution of the Church of England; to which is added a synopsis of ecclesiastical history.

*The Religious Condition of the Chinese; with Observations on the Prospects of Christian Conversion amongst that People*. By the Rev. JOSEPH ECKINS, B.A. (London: Routledge.) pp. 288.—This volume mainly consists of essays reprinted from the columns of the *Beacon* newspaper. The major part of it is occupied with giving an account of the prevailing religious doctrines in China—Buddhism and Taoism and the system of Confucius. In the closing chapter he expresses his belief that the insurrection itself is a proof that the seed of Christianity has been sown in China, and that the labours of the missionaries have been, and will be yet more successful; and this coming at a time when the Rev. Albert Smith, from his pulpit at the Egyptian Hall, Piccadilly, has been giving vent to his doubts as to the efficacy of Chinese missions, will be very welcome to the friends of the cause.

*Cleomades: conte traduit en vers Français modernes, du vieux langage, d'Adenes le Roy, contemporain de Chaucer*. Par le Chevalier DE CHATELAIN. (B. M. Pickering, Piccadilly.)—The Chevalier de Chatelain, in translating Chaucer's "Canterbury Tales" into French, was reminded that our English bard had borrowed the idea of at least one of them from a Flemish contemporary named Adam or Adenes le Roy. The subject of "Cleomades" is from a Spanish, or rather Moorish, source; but so far as we have had time to read it, we do not consider the tale a very interesting one. The Chevalier gives notice that, on the 1st of December of the present year, he is about to publish two volumes, of 400 pages each, containing "Les Beautés de la Poésie Anglaise." He tells us that the work, which is now complete, is the fruit of above ten years' incessant labour. He gives us also four specimens in this little volume of his "Beauties of English Poetry." The first, which is a translation into French of Burns's "A man's a man for a' that," retains little or nothing of its original beauty in its new dress. Indeed, we should have been greatly surprised if it had, seeing that it would be utterly impossible for any translator, however gifted, to imitate the Doric sweetness and simplicity of the Scotch dialect. The translation, however, of Ferguson's "Forging of the Anchor" is a much more successful effort, and really does no small credit to the Chevalier's translating powers.

*The Inam Commission Unmasked*. By ROBERT KNIGHT. (Effingham Wilson.) pp. 120.—The author of this pamphlet is the editor of the *Bombay Times*, in the columns of which the greater part of the matter contained in these pages have already appeared. His opportunities for forming an opinion upon the questions with which he deals must necessarily have been excellent, and there is a rational moderation of tone throughout which is indicative of impartiality rather than partisanship. The object of the pamphlet is to show that, so far as the people of India are concerned, they have not been rebellious without a cause. The policy of that government which sanctioned the appointment of the Inam Committee, and the confiscations effected by that body, are amply sufficient to account for a vast amount of disaffection, and we believe that every impartial mind will concur with the condemnation with which Mr. Knight visits them.

*Adams's Descriptive Guide to the Channel Islands, &c.* By E. L. BLANCHARD. New and Enlarged Edition. (W. J. Adams.)—A few years ago the fate of a railway traveller, left by some mishap on a wet day at a country inn, was truly pitiable. He might amuse himself between watching the rain descend, reading the day-before-yesterday's *County Chronicle*, or turning as a last resource to the usually dull, ungrammatical guide-book, which was almost certain to convert the neighbouring country into a terrestrial paradise, give him the worst jokes out of "Joe Miller," or vaunt the healing miracles of some quack doctor in the vicinity. Happily the railways have changed all this; the *County Chronicle* has not only been improved, but it can be laid aside at will for the *Times* of (at the worst) yesterday; and modern guide-books bear little resemblance to their unfascinating prototypes. Mr. Murray first made it worth the while of competent authors to write guide-books; and, we believe, the travelling public have not been backward in testifying their gratitude to Mr. Murray. Having ourselves been over most of the ground described by Mr. Blanchard we can testify to his accuracy; and his pleasant descriptions of perhaps the most delightful part of her Majesty's dominions make us long again to leave behind the "Fumum et opes strepitumque Romæ," as well as the Thames, which is considerably worse than even Juvenal's Tiber. This little volume can easily be carried in the pocket; and its very moderate price will suit the purse of the most economical traveller.

*Confessions of a Too-Generous Young Lady, with a Later Continuation*. (Saunders, Otley, and Co.)—Ungallantly, perhaps, we are forced to admit that this young lady has been too generous; as we cannot imagine that her confessions will meet with much sympathy from readers in general. We say



this mindful of the deprecatory sentences with which the young lady in question commences her opening chapter. The fair demoiselle has really no confessions to make; or, at least, none worth listening to; and we feel somewhat like Rabelais's priest felt when his sad and comely penitent, after repeated emotional bursts, declared she had twice eaten too much macaroni. The ultra generosity of the young lady consists in giving away gloves, dresses, and bracelets; and, occasionally, for variety's sake, a lover: but as she never seems to have attached much value to that which she gave away, we can scarcely understand in what her generosity consisted. When our fair penitent has really anything to confess, if she will be good enough to take us as her confessor, we promise to give an attentive hearing (and, if possible, absolution) to her misdoings.

An *English Education, what it means, and how it may be carried out.* By the Rev. GEORGE ILIFF. Second Edition. (Bell and Daldy.) pp. 24.—We notice this second edition, because it has afforded us the first opportunity of becoming acquainted with this sensible little pamphlet. Mr. Iliff, who appears to have had much personal experience in carrying out his educational system, offers some excellent advice upon what he terms "an English education," in contradistinction to "a classical" one. Recognising the practical tendency of the age, Mr. Iliff maintains, and we think with justice, that there are better modes of education for those who expect to be engaged in the active business of life than that which is based upon the study of the Latin and Greek authors. Without at all disparaging the value of the latter class of studies to those who are intended for what may be called, *par excellence*, "the thinking classes," and especially for those who intend to join "the learned professions," he

contends that a good knowledge of the English language, the elementary study of sciences (so as to give a sound knowledge of what Dr. Playfair calls "common things") modern languages, geography, history, arithmetic and mathematics, the writing of short-hand, music, and drawing, are subjects better fitted for the education of an average English gentleman. After perusing his observations on the way of carrying out his plan, we regret that he has not pronounced more strongly than he has against the pernicious practice of corporal punishment. He admits that the less of it the better. Why not push that to its legitimate conclusion, and say that none of it is best of all? "Few men," he says, "can inflict corporal punishment without, to some degree, losing their temper, if they really care about the matter, or acting unfeelingly if they do not." May we not rather say that such inflictions always indurate either the master or the boy, and too frequently both? As we have often said before, this practice is either the expedient of an idle master or the refuge of an incompetent one.

We have also received: *A New Edition of Almack's: a Novel.* (Saunders, Otley, and Co.) pp. 423.—A reprint of a very rapid and silly effusion.—*Dress: a Few Words upon Fashion and her Idols.* (Saunders, Otley, and Co.) pp. 45.—A mild and well-meant sermon upon the æsthetics of dress, directed against the follies of the day, and recommending "that honourable stop not to outport discretion."—*The Works of the Rev. Sydney Smith.* Part VII. (Longmans.)—*A Methodical and Complete Treatise on the Pronunciation of French Letters, illustrated by upwards of 2,000 Examples.* By P. A. S. Junvod. (Longmans.) pp. 84.—An excellent and recommendable little treatise.—*The British Controversialist, and Literary Magazine.* Vol. I. (Houlston and Wright.) pp. 432.

## FOREIGN LITERATURE.

### FRANCE.

*Notes from Paris on Literature, Art, the Drama, &c.*

Paris, June 21.

M. VACHEROT, formerly director of the Ecole Normale Supérieure, has made a bold step to unite the positive and the intellectual in a work entitled "La Métaphysique et la Science, ou Principes de Métaphysique Positive," in two goodly volumes published by Chamerot. M. Vacherot essays the difficult task of going beyond the elements of science, and seeking the law of their existence; he attempts to go beyond the law of the physical forces, and so evolve the philosophy of their existence; in short, he tries to establish a connection between the visible, the tangible, and the supernatural. The sciences, says M. Vacherot, are the substance of metaphysics, and the latter is the light of the former. The form selected by the author is that of dialogue—a form more consistent with French than with English notions. His personages are a metaphysician and a *savant*; the former being the representative of abstract truth, and the latter of the analytical faculty; and the style is at once simple, precise, and eloquent. M. Vacherot does not seem to be attached to any special school of philosophy, but he is transcendentalist and anti-panthéist. He is an advocate for a much greater amount of scientific study in proportion to literary education than has hitherto been the case in France; he proclaims natural and moral philosophy as the grand sources of metaphysics. He praises highly the language of French metaphysics, but considers that it wants substance and vitality, and that it must be plunged in the revivifying waters of science before it can attain the comprehensiveness of German philosophy. The alliance of science with metaphysical study can alone endow the latter, according to the view of M. Vacherot, with that profundity and clearness, that richness and beauty, in short, with both the substance and the light that are necessary for the production of the philosophical ideal.

France does not at present occupy a high place, if, indeed, she ever did, with respect to serious poetry, and the appearance of a work by an author who has at once depth of thought and elegance in expression deserves notice. M. Garnier, the author in question, published about two years since a poem, entitled "The Death of the Wandering Jew," and since that another called "Elkovan;" these two poems attracted considerable attention. The work just issued contains a poem called "The Vision," and some shorter pieces, and they exhibit a marked advance in the art. The subject of the vision is the "Future of France," and the author supposes himself conversing with the shade of Dante, whose style and even rhythm are boldly imitated. The little volume, published by Charpentier, has already attracted attention, and deserve to be made known.

The *Librairie Nouvelle* has also issued an attractive volume of poetry. The author, M. Pécontal, comes before the public with the prestige of Academy honours; and this, added to the novelty, or rather the antiquity (which in the present case are synonymous), of the form of the poems, ensures them attention. The word "Legends" furnishes the title of the book; and the poems themselves answer strictly to that title—they are all marvellous or mystical, with a religious or moral termination. M. Pécontal owes, avowedly, much to Goethe, Schiller, and Cæschlæger; but he is not a servile imitator. In the following short and pleasing specimen of his verse, the first stanza bears a curious resemblance to Chaucer:

Si tendre encore était son âge !  
Elle brillait, fraîche et sauvage,  
Comme la fleur de l'églantier ;  
Elle était d'un très haut lignage,  
Et jamais aussi beau visage  
N'embellit manoir ni moutier.

Du haut de la même colline,  
Nos castels, que Dieu seul domine,  
Dominaien les mêmes sillons ;  
Et nos pères, en Palestine,  
Ensemble, à la tombe divine,  
Avaient fait leurs dévotions.

Messrs. Guillaumin have just issued a very opportune volume, under the title of "The Resources of Austria and France." Its author, M. Alfred Legoyt, says that the work was all but complete before the present diffi-

culties arose with Austria, and consequently it does not belong to the category of partizan works. It is, in fact, a perfectly impartial statement of the relative positions of France and Austria with respect to material questions, prefaced by an historical account of the rise and progress of the Austrian empire, and a chapter on its government and administrations. The means of communication, the growth and condition of the population, the agriculture, mineral produce, and commerce, the military and naval forces, and the finances of the two countries are considered, in a comparative point of view; the figures being taken invariably from State documents, or the next best available source. Nothing can be more impartial than the manner in which M. Legoyt has handled the subject, and his work presents much information that will be valuable to an inquirer seeking the truth. The most remarkable fact recorded in the work is, that the commerce of Austria grew between 1850 and 1858 from less than six hundred and eighty-six millions of francs to very nearly one thousand five hundred and ninety-one millions; the value of the imports having doubled and that of the exports trebled in eight years; thus far surpassing even the great increase that has taken place in France, which amounted to about 68 per cent. between the years 1847 and 1856, the nearest epoch of comparison furnished by official returns.

M. Feydeau the author of that notorious book "Fanny," which is now in its sixteenth edition, has become giddy with the success of his first bad book, and has produced another which is looked upon as a total failure. The title of the new work and that of its hero is "Daniel," who is described by an able critic here to be a young man of rich and noble family, a misanthrope by fatality, married and deceived, a sort of Childe Harold in waxy prose; a sentimentally vicious attack upon matrimony. The end of the hero is characteristic. His mistress, hearing that a reconciliation is about to take place between Daniel and his wife, dies suddenly of disease of the heart, and Daniel ends his wretched existence by suicide, falling dead on the corpse of his mistress. "Fanny" was praised to the skies by certain people, and even by a female writer; but for M. Feydeau's "Daniel" no better comparisons can be found than Byron in "ninepenny gloves," and a "Chateaubriand in a bathing machine, taking a view of the sea through a window of the establishment." Those who choose to read M. Feydeau's are, at any rate, forewarned of what they are to expect.

The following works are announced as published or in the press: "History of the Religions of Ancient Greece," by M. Maury, third and concluding volume. "The Great Men of the Church," or history of the Church in biographies, forming part of a family series under the direction of M. Bersier. The second and final volume of the *Essays of Montaigne*, with biographical and literary notices by Alfred Delvan. The works of Donoso Cortés, Marquis of Valdegamas, formerly Spanish Minister at the French court, with an introduction by M. Louis Veillot. Four inedited chapters on Russia, by Comte Joseph de Maistre: Liberty, Science, Religion, and Illuminism. A small work on a very important subject, namely, "Professional Education," by A. Corbon. "History of the Early Days of Protestantism in France," published on the occasion of the third secular jubilee of the Synod of 1559, by H. de Triqueti. The "Flora of the Pyrenees," by M. Philippe, member of the Linnean Society of Bordeaux. "Natural History of Organic Life," by Geoffroy St. Hilaire, of the Institute.

M. Chasles has made a communication to the Academy of Sciences of much interest to geometers. He has been engaged for a considerable time in the reconstruction of the three missing books of Euclid, or the *Porisms*. The slight notice in Pappus, the endeavours of Halley, Professor Simson, and others to supply the deficient propositions, are well known. M. Chasles now states that he has succeeded in the reconstruction, as nearly as possible, of the whole of the three lost books.

Achille Collas, one of the art workmen who have done, and still do, so much honour to France—the producer of those exquisite copies of the sculptor's work which are to be seen in every quarter of Paris, and in most parts of Europe, and which have tended greatly to bring pure art within the reach of those of small means,—died on the 3rd of March

last, in his *atelier* at the bottom of a stonemason's yard in the Rue Notre Dame des Champs. He led the life of an anchorite; he scarcely ever left his workshop, and rarely had any visitors but the few pupils whom he instructed. On the evening of the 2nd of March he was heard singing at his work; and on the following morning, when his pupils arrived, he was found dead in his bed; and it was only a day or two since that his death was made known through the affection of one of his former pupils, named Bourdin. At ten years of age Achille Collas was apprenticed to a jeweller, but he afterwards became a watchmaker's tool-maker. He had very little education, but he acquired by his own efforts not only a thorough knowledge of his own language, but also of mathematics, chemistry, and physics; he also studied medicine as a profession, but his entrance into the army interrupted that intention, which was never resumed. In 1814 he quitted the army, and began to exercise his inventive powers; he made a machine for engraving buttons, and another for engine-turning for silk-printing. But his two great inventions were the machinery for engraving medals and for reproducing works of art. There have existed in France for many years, as may be seen by a visit to the Conservatoire des Arts et Metiers, or by a perusal of the curious old works, the "Manuel du Tourneur," and the "Tour à Portrait," machines for producing copies, identical in size or reduced, of objects in low relief. These machines were greatly improved by Collas and applied to etching. His first production of a copy from the round, that of the Venus de Milo, two-fifths of the original in size, exhibited most extraordinary ingenuity and perseverance. The reduction of this exquisite figure was made before he had invented the reducing machine, and the copy was made by the old medallion machine, the cast of the original statue being cut up into an indefinite number of pieces, which were each produced separately and the whole afterwards soldered together. He soon afterwards invented his *chef d'œuvre*, and his beautiful reductions are known all over the civilised world. Poor Collas suffered much from the envy and ignorance of the world, but he bore it bravely, and lived and died in perhaps the happiest condition, after all, that a man can attain, that of an honest, enthusiastic, and hardworking man, contented with the knowledge that his genius was earning for him a lasting reputation.

The only novelties at the theatres are connected with the war in Italy. On the 5th inst., in the afternoon, the news of the battle of Magenta arrived in Paris, and on the following morning Méry had produced two "Chants de Victoire." Both were set to music during the day, one by Auber, and produced the same night, one at the Opera and the other at the Français.

At the Opera Dufresne has appeared as *Bertram* in "Robert the Devil" with fair success.

The "Veille de Marengo," at the Gaité, is of the ordinary clap-trap kind to which all military *pièces de circonstance* belong. Brave French and ridiculous and cowardly Austrians, crowds, costumes, gunpowder, and smoke, spiced with a pair of lovers and a traitor, make up a drama which lasts some five hours, and sends you home with a splitting headache.

#### ITALY.

(Continued from page 469.)

THE ANNUAL EXHIBITION of works of art, mostly Italian, and that of the French at their National Academy, both now open, are attracting visitors, numerous on Sundays, but few at other times, for these exhibitions scarcely represent the highest walks of any national art flourishing here, and the French are, in the majority, the essays of young students alone. The figure pieces of Catalani and Cochetti, and the landscapes of Pastina, in the rooms on the Piazza del Popolo, display the academic and exaggerated character but too conspicuously; but an American, Mr. Brown far excels his Italian competitors in landscape within those walls. The French works, though not without merit, are for the most part frigidly mannered, and audacious in their preference for the nude, though all praise is due to the architectural designs, views, or restorations of Italian and Greek antiquities. Perhaps the superiority of the northern to the southern school was never more strikingly asserted here than in another exhibition recently opened, exclusively by the Germans, and for the first time got up this year with intent (I understand) thus to honour the King of Prussia's visit. It far surpasses, both as to copiousness and merits, the Italian and French rivalries, the rooms for painting and sculpture being all most respectably filled. Here are several landscapes, and *genre* pieces illustrating Italian peasant or convent life with charming truthfulness, admirable interiors of old churches and palaces, Monreale, Subiaco, the Pitti and Vatican apartments, &c. Hoffmann and Müller particularly deserve mention for their poetic appreciation and rendering of southern scenery; and a lady, Mme. Baumann, has contributed exquisitely to the illustrations of peasant life. Another (Mme. Voigt) has a series of miniatures, in freedom of style and individualising expression far above the common run of works in this province. Her husband is director of the mint at Munich, and has placed here several of his medallions, historic or mythologic in subject, as (what struck me particularly) a beautiful Medusa head, proving the merits that won him such an appointment. Overbeck has sent nothing; but, to console for his absence, are many works in a hall almost entirely filled with sacred subjects that sufficiently show how ineffably the Germans surpass the Italians in depth and truth of feeling—in the very soul of devotional sentiment pervading their treatment of consecrated themes. The works of Flatz, Seitz, Platner, Emler, at once command recognition of claims to this *moral*, to say nothing of their technical superiority. Emler's contributions consist of two very elaborate designs, each including various groups most originally conceived, to illustrate the "Purgatorio" and "Inferno," as they do in a manner proving the artist's profound familiarity with the spirit and meanings of Dante. Cornelius has only a series of unshaded outlines, small in scale but of sufficient power to attest that this Nestor of art has no way forfeited his high place, or approached any decline that may not be revered as the sunset of a glorious career. These designs are for the frescoes to adorn the porticoes of the Friedhoff (cemetery) to be raised at Berlin, and include several scenes from the Evangelic and Apostolic

history, divided by allegoric groups of personages with mystic symbolism representing the eight Beattitudes. Among the sculptures those of Imhof, Wittig, Kopf, and Achtermann, also sacred in subjects, struck me as most admirable, besides a very spirited little group, the death of Arnold von Winkelriad, by Schlötte. In observing the treatment of religious groups by modern Italian artists, one is reminded of model groups at an academy or *tableaux vivants* on the stage; whilst those of the Germans appear visions or reminiscences of historic events and personages invested with divine grandeur or significance as the agents for announcing or promoting a religion from on high. From this unfavourable contrast there may, indeed, be made exceptions; among others, I should say most decidedly in behalf of a series I have been looking over with great pleasure, the "Cento Sacre Famiglie," or Hundred Holy Families, recently published in lithograph (a second edition) from the designs of the Chevalier Bigioli; these various treatments of a subject so exhausted exciting admiration and surprise by a degree of variety and fecundity of imagination, that it is difficult to believe possible in so many illustrations of the same theme by a single hand. Bigioli, already distinguished for his designs to illustrate, in no fewer than 540 plates, that favourite abstract of Catholic traditions and biography, the "Perfetto Leggendaro," shows, indeed, a freshness of creative fancy and feeling in those groups of the Madonna and Child, sometimes with St. John and his mother, besides the Joseph, that enables one to look with new interest on every repetition. The Reposes in Egypt, and some of the scenes of serious playfulness between the two holy children struck me as peculiarly affecting and gracefully pure. Before closing my notice of new pictures, I must mention the admirable landscape and figure-piece of Mr. Penry Williams, the "Mass in Harvest-time, attended by the reapers among the mountains near Rome." A Capuchin friar is celebrating at a little altar in a moveable chapel on wheels; the reapers, their wives and children, are grouped around, standing or lazily stretched on the greensward; beyond are the tents that labourers are accustomed to live in during the harvest, when their work takes them to distances from any town or village, and in the background a majestic perspective of wild mountains, sketched near Tivoli. It is quite a fascinating picture, informed with the most characteristic truthfulness, the blended wildness and devotion, the rustic barbarism and ecclesiastic pomp, so strangely crossing and contrasting in the retired regions of Italian, particularly Roman provinces. Also a work by another German, Lehmann, presenting a scene on the Pontine Marshes, with a group of sleepy peasants in a boat on the sluggish canal, a drove of buffaloes floundering through the waters and reeds, a long flat extent of uncultured plain, and, far distant, the boldly marked heights near Terracina; the whole treated by this able artist with a poetic imagination and power of seizing the very soul in Nature's physiognomy, to transfer vividly to the canvas, that entitle this charming Italian landscape to a place among the highest productions of its kind in art. As to novelties in sculpture here, may be noticed the colossal statues of St. Peter and St. Paul, by Jacomatti and Revelli, at the Ostian Basilica; the monument to Pius VIII., progressive, but still wanting much for completion, by Tenerani; Gibson's beautiful Bacchus (which, I am sorry to hear, he intends to colour, like his Venus and Cupid); the additions to the figures for the great monument to Washington, left incomplete by the lamented Crawford, and now consigned to Mr. Rogers, who has also ready for casting in bronze the portals for the capitol at Washington, comprising nine reliefs on the story of Columbus, with several historic or allegoric statuettes, busts, medallions, and arabesques filling the interstices, the *ensemble* most interesting and the several groups full of spirit or pathos, in thus monumentally recording the salient features of the great discoverer's chequered existence. A statue of Esther presenting her petition to the King, by Mr. Mozier, struck me as that American sculptor's very best work hitherto produced, graceful and dignified, even with the aspect of the suppliant—majestic costume, veil, and diadem, and flowing mantle, taken in almost every detail from the Assyrian monuments, besides the symbolic ornaments appropriate to the character and office of the Hebrew heroine. A young Roman sculptor, Fabj Altini, the pupil of Tenerani, has never, that I am aware, been mentioned by any English journals or correspondents, as his really high merits entitle him to be. His Beatrice the moment after parting with Dante in Paradise, gazing upward to the throne of Deity, impressed me as a fine embodiment of the poet's conception, with that spiritualised beauty and half-angelic character suited to the ideal of his exalted affection—the woman raised into a glorious personification of principle. Bas-reliefs for the basement to this statue represent the arrival of Dante and Virgil in Purgatory, where both kneel before the throne of the angel, Beatrice conducting Dante through the fields of ether, the meeting with Matilda, and another subject from the "Divine Comedy" not prepared when I visited the studio, but those complete all evincing power of conception and feeling for the deepest meanings conveyed by the poet in his themes. This young artist's other works, Telemachus (done at a very early age), statuettes of Apostles and other sacred figures, sketches in illustration of poetry or mythology, more or less evince a something which, I cannot doubt, will so develop itself in future years as to claim for him a place among Italy's great ones.

At the Vatican are now to be observed several busts from the excavations at Ostia, and those near St. Balbina, in the Aventine. The Pope has also desired to be placed in that museum a valuable Hermes, in *rosso antico*, with the head of a faun on one side, that of a nymph on the other, recently found near the Ponte Ceccacio, in the works for the railroad to the Neapolitan confines. Civitalavina and Erosinone have also contributed some antiques, found (I believe) almost accidentally; and a beautiful and most valuable *cista* has been brought from Palestrina to the Museum of the Roman Colleges, with mythologic groups, and, most admirable, a "Judgment of Paris," chiselled, or rather scratched, without any relief rounds its circular surface. The Dardan shepherd is here without the apple, and the three goddesses are alike richly dressed, Juno attended, instead of her peacock, by Erato, and Victory holding a crown above Paris. The learned Jesuit father, Garucci, concludes this to be a work of the age of Lysippus, and therefore more antique than the other celebrated *cista* in the same museum.



## THE DRAMA, ART, MUSIC, SCIENCE, &amp;c.

## THE DRAMA.

**A**N UTTER BLANK as regards novelties presents itself in the theatrical world this week; and as this is a proof that a large portion of the public can dispense with any new matter on that subject we follow the example, and let the region lie fallow.

## ART AND ARTISTS.

## THE BRITISH INSTITUTION.

**A**FTER A HECTIC FEVER OF THE SENSES, generated by constant observation of modern pictures during the last three months, the present exhibition comes as a relief and a solace; a genial feeling of repose glides into one's mind, and the overworn eye finds both satisfaction and contentment in looking on the calm effulgence of "the grand old masters." Not that we do not possess an earnest love and an abiding faith in many of the men and works of our own day. On the contrary, many of them are "fit to stand by Caesar;" but the greater number of pictures are so obviously painted to attract attention by an overglare of colour, that the eye becomes palled, curiosity satiated, and the mind unsatisfied. Almost all the modern works are painted so that, arrange them as you will, they appear to fight with an ill-regulated array, and the main object with each one appears to be especially to overcome its contingent neighbour. Here, on the contrary, each picture seems to rest secure on its own abstract merits, and one and all aid and add to each other's latent beauties. But, above everything, the feelings of the beholder are not so liable to be distressed by the conviction that a work carelessly or otherwise badly hung, is a positive wrong done to some living sentient being, blighting his hopes for the future twelvemonth, and blasting at one fell swoop the whole results (it may be) of the like number of days, weeks, or months, of unwearied and concentrated labour. No; save Time and that more ruthless destroyer, the *restorer*, nothing can harm the old masters further. There are no pseudo-patrons to gall their feelings and clutch their labours; no hunting after means to provide models or keep the wolf from the door. "After life's fitful fever they sleep well;" leaving their memories to be cherished in our hearts, and their works to be venerated both in our public edifices and private households. Gratifying, year after year, it is to see the genial liberality with which the possessors of the picture-wealth of this country generously lend their Penates for the gratification of those who seek worshipfully to peruse the illuminated pages of art-history; throwing the temple open to all where taste may be gratified, curiosity allayed, and inclination satisfied (a consideration and practice unknown in any other country), and giving advantages to our own nation that we regret to observe the public do not sufficiently avail themselves of;—having also this special advantage, that generally the works collected together are culled gems from the whole world, and but require sufficient attention year after year to enable the art student, connoisseur, or lover full ground for ample study, historic illustration, or visual and mental admiration.

The present collection of 173 pictures includes works painted between our own time and the fifteenth century. And here we must protest against either the unfriendliness or want of perception on the part of the directors in admitting such unworthy or disputed works as those at present displayed as examples of our own contemporaries; the pictures of Uwins and the Rev. J. Thompson not having one single point of merit; while "The Combat," attributed to Etty, obviously cannot be by that master.

## NORTH ROOM.

Many reasons tend to constitute No. 15, "Virgin and Child with St. John," by Michael Angelo, the most interesting, though not the most pleasurable work, not only in this room, but in the whole exhibition. There is but one other known example of the mighty Tuscan's easel-work, and that forms one of the chiefest constellations in that bright galaxy which makes the Tribune of the Uffizzi gallery at Florence recognised and celebrated as the richest room for art-treasures in the civilised world. That also is a group consisting of the Virgin, the Saviour, and St. John; but St. Joseph is also added, together with five nude figures. Of this last picture, Vasari relates that it was painted for Angelo Doni, known for his judgment, taste, and meanness. When Michael Angelo sent it home he demanded sixty ducats for it. Doni said that it was a large sum, and sent the bearer back with forty. "He must send the other sixty," said Michael; "I will not take less than a hundred." Doni then tried to get off by paying the first sixty; but Angelo knowing the worth of the picture, and knowing that Doni knew it too, chose to punish him, and said, "Doni must now add a hundred to his original forty," which Doni thought he had better do, and did. If Buonarrotti was ever so foolish as to have given utterance to the saying, that "painting was only fit for women," the reason is obvious here; for not the slightest power seems he to have possessed over the oil or rather body-colour medium. It proves also that he was almost altogether deficient in that painter's music of the eye—colour; whilst the heads of the three foreground figures in point of expression sink into mere inanity, though the composition and expression of the two angels in the background save the picture from sinking into the merest commonplace. What is fine, is the arrangement of the drapery and the close attention to natural form, though it be meagre in character and deficient in anatomical expression, that is to say, *inside* the outline. Fancy a man in spite of the acknowledged tendency of *tempera* towards turbidity, laying in a groundwork of green, whereon afterwards he wishes to impress the luminousness of living flesh, "making the green one red!" As a whole, therefore, this much-bespattered-with-praise work is deficient in expression, unpleasant in colour, ascetic in form, weak in chiaro-oscuro, and utterly puerile in execution; and we can readily imagine the great head of the Florentine school leaving such a work unfinished to wrestle with, to him, the more facile and genial mediums of large fresco and mobile clay. Close to Michael Angelo's work hangs one attributed to Raffaele (No. 16), and called the "Madonna dell' Impannata." (Most of his works are designated from some circumstance included in the picture; this is so termed from the window in the background being covered over with semi-transparent paper.)—Raffaele's thinking and design, certainly, but as certainly not his nervous delicate handwork; it being just what a disciple would do in copying a master-work; but observe with what stringency the outline has been marked in over the primary tracing—so that that might not be altogether lost howsoever wrong he might go in the gradual progression of painting. We therefore believe this to be a copy by Giulio Romano.

And now we will look at No. 10, which includes both his portrait and Michael Angelo's in small, by their friend and brother artist, Sebastian del Piombo. The face of Buonarrotti was fortunately limned before he received that

nose-crushing blow from his namesake, the "fiery" Caravaggio; and Romano bears all the interest of individuality. It is also curious to observe the wonderful freshness of this little work, and the painter of it dead some three hundred and twelve years. Though we are bound to confess we cannot perceive the slightest trace of his handwork in the above work, we have no such doubt with regard to the two, "Francisco Albizzi" and the "Head of a Man," the latter especially grand though severe in treatment.

No. 7 is "The Last Supper," by Tintoretto, a very marvel of sombre colour, masterly arrangement, and dramatic emphasis. Though small, to our impression, there is no finer historic work in all the gallery than this.

No. 18, "The Death of Mary Magdalene," by Tiepolo. We have often regretted the absence in our national collection of any work by this fine painter, who was called "the last of the Venetians." He had a fine eye for colour and great power in representing the brightest daylight; his chief defect was, like Roubilliac in the sister art, to give an over-action and ceaseless restlessness to his draperies, and also give extreme length to the general whole of his figures; both these defects are obtrusive in the example before us; but, notwithstanding, the man was a great man.

Of the several examples in the present exhibition by Salvator, the only really fine one is No. 19, "The Finding of Moses;" and, save that it is a little hot in tone, we know no finer. The reader will do well to pause, and gaze and gaze again on No. 21, by Titian, called, out of its right, a "Portrait of Raffaele," to whom it has not one single feature of affinity, more than the broad phase and face of a glorious humanity. Call it who you like, there it gazes on you, giving the world assurance of a man—a gentle one, gentle reader, taken either as a token of the sitter or painter. The admirers of still-life pictures will find food for admiration in No. 22, by De Heem.

No. 26, "Ecce Homo," Tintoretto. Well, it may be; but we have shrewd doubts. To our thinking, the picture is Spanish, and not Venetian.

But of the next we have no doubt whatever, or, indeed, liking, being "The Virgin and Child with Angels," by S. Botticello; for, although he be tolerable in point of expression, his hardness of outline, meanness of light and shade, and poverty of colour, which characterised most of the painters of his school, causing the Italians to designate the style as *quattro centesimo*—he, we say, though esteemed as the best of Fra Filippo Lippi's pupils, is barely endurable by us, and therefore we pass on to an almost equally unpleasant, because mindless, picture. No. 30, by another head disciple of a particular school, viz., Domenichino. But this same "Lucretia" is both fine in colour and light and shade. We now come to a picture, No. 32, "Healing the Blind," said to be by that ablest pupil of the eclectic school of Bologna, A. Carracci; but we do not perceive that this picture has the slightest evidence to support any claim to the name, and so we pass on, giving a glance *en passant* at a faded "Annunciation" (No. 38) by Barroccio, till from sheer surprise we are brought to a dead stand-still by "A Venus" (?) of S. Botticello! Truly an archaic beauty, painted with a pencil and resulting in an effect that reminds one of the early incised brass slabs, and creating a vague doubt in the mind of the spectator whether it is an evidence of the death-in-life of the painter's mind, or the life-in-death of a decayed model; any way it is proof of great limitation, and, to our thinking, only valuable in a chronological point of view.

No. 40, "Head of a Man," Titian,—evidently one of the fathers of those astute, cold-blooded, princely merchants who presided over the dynasties of the mistress of the Adriatic, and whom Othello called "most potent, grave, and reverend signiors," a very "Brabantio."

No. 42, "Snyders, his wife and child," Vandyke,—an attempt on the part of the great painter to combine Flemish form with the Venetian glow of colour; but at the sacrifice of truth, for the *vraisemblance* is lost, and the tone heated.

Nos. 44 and 45 are both by Jacopo Robusti, who was called Tintoretto because his father was a dyer (*tintore*). The first, "Christ driving out the Money-changers from the Temple," is about the very worst specimen we have ever seen by the great self-taught genius, and utterly antagonistic to the thesis which he had the hardy or impetuous courage to write on the walls of his studio: "Il disegno di Michaelangelo ed il colorito di Tiziano." The Venetians used to say that he had three pencils, one of gold, one of silver, and a third of iron; this must be of the last, and fully proves by comparison the grave inequality and profound torpidity which sometimes overcame the rapid "Il Furioso." The other, "The Baptism of our Saviour," is more in the right vein both of seeing and executing, but curiously limited mentally by a huge incongruousness of detail, cherubs and cherubims, landscape of Noman's-land, and a great sprawling river-god, from whose dank urn flows the slimy water wherewith "the voice of the Wilderness" is fulfilling his sacred office in order that all might be consummated as laid down and predicted both by the law and the prophets. Ill in drawing and academic in "pose" as it is, there is a triumphant quality of luminousness that is sure to attract a well-deserved attention to the achievement of that quality so difficult to be obtained; and over all there is a sense of power that gives, even in this comparatively weak example, full room for the belief that he was one of the two mightiest of the Venetian school.

We have but one example of the head of the Flemish school, of whom Sir Joshua wrote: "Rubens was, perhaps, the greatest master in the mechanical part of the art, the best workman with his tools that ever exercised a pencil." This, No. 46, "The Duchess of Buckingham and Family" is not a fair sample of the Rubens' glow, for it has gone through the Marsyasian suffering of being skinned; but what is left fully justifies and outbears Reynolds's summary. We are inclined, from the evidence in our National Gallery, and further proofs in the Rubens Room at Windsor, to doubt the nomenclature of this work; for it contains part of the same figures as those in the "Peace and War," which was presented to Charles I. by Rubens when in England in 1630, and was well known to represent the "family of Rubens."

No. 47, "The Adoration of the Magi," is by Pordonone, whose works are exceedingly rare. The above picture gives just grounds for the high estimation in which he was held; but in modern times so scarce have his works been, and the painter so little known, that they have been attributed to Giorgione, Titian, and Bassano; therefore he may fairly be held to be one of the most distinguished masters of the Venetian school. No. 32 is a "Portrait of G. de Medici," by G. Romano. A ruffianly head, meanly executed, making it hard to believe that it is either by the one or of the other. No. 55, "Virgin and Child," is a learned and gentle rendering, by G. C. da Pontorno.

Leaving behind us the schools of educational, religious, and eclectic art we proceed, in the

## MIDDLE ROOM.

to a consideration of the works of the "Naturalists," their style being founded on a literal imitation of the object or subject, as opposed to those whose ideality induced them to select.

"An Interior" by Adrian, and a "Winter Scene" by Isaac, serve to show how infinitely superior is the first of the two Ostades.

A "Calm," and a "Storm," by W. Vandervelde, are two admirable specimens of that artist's capacity, but No. 65, "A light gale," attributed to the same should have been called Moncheron; because we have seen in the possession of the town-clerk of Carmarthen, Lewis Morris, Esq., an infinitely finer though larger picture of precisely the same subject, signed by that artist. No. 64 is a clever example of Wynant's, whilst No. 66 is a weak filtering of Both and Berghem through the mind of Prnaker. Nos. 67 and 72 may be looked at to see to how low a level Salvator sometimes descended. No. 68 is a portrait of that prince of gossips, Samuel Pepys, by Sir Godfrey Kneller.

No. 69, "Io," by Lemoine, makes us exclaim "Heigh ho!" and wonder at the want of prudence that could select such a prurient Boucherism for public display. All very fit for the Park aux Cerfs "and such like cattle," but unrighteously out of place here, evoking the blushes of our matrons and the wonder of our maidens.

No. 76 is a gem of a "Landscape with Figures," by the combined labours of Moncheron and Adrian Vandervelde. No less worthy is No. 79, a beautiful small "Landscape with Cattle and Figures," by that masterly executant Berghem; and No. 80 is a very poor specimen of that vulgar humourist Jan Steen. Now we arrive at one of those gnarled, knotty, gloomy, yet luminous with monotonous colour, Jewish heads, which prove Rembrandt so triumphant a master over the glory of light and the mystery of shade. This magical piece of power is marked in the catalogue No. 84. A perfect contrast in insufficiency of mere labour is demonstrated by his pupil in No. 86, also "The Head of a Man," by Ferdinand Bol. No. 101, "The Magdalene," Corregio,—not one touch of it. No. 103 is a landscape by Decker, with the figures by A. Ostade, wherein the semi-gloaming is dexterously caught and feelingly portrayed.

Nos. 104 and 110 are two huge pieces of vulgar animal antagonism, coarse in execution and disagreeable in colour, by that sometimes really fine animal painter Snyder. Perhaps no pictures will induce so much wonder and qualified admiration as the remarkable companion portraits, Nos. 105 and 108, created by Frank Hals; as examples of instantaneous, dexterous facility we know no works to compare with them, being completely *sui generis*, showing great knowledge and marvellous aptitude in the use of means to an end; proving also the absolute capacity that pictures painted at once have of retaining their pristine brilliancy. These two seem but painted to-day! And were it not from the positive absence of all refinement, we could readily have believed the assertion, had it been made, that they were both painted by Sir Edwin Landseer. Never was mere manual dexterity more magically wielded. And now, for a special reason, we will diverge back to No. 70, "Sir Watkin and Lady Wynn," by Sir Joshua Reynolds; and No. 83, "Mr. and Mrs. Hallett," by Gainsborough. From the earliest advent of the latter artist's appearance in London (and the earliest portrait he ever exhibited in town, which is in the next room, and was included amongst the works shown by the Society of British Artists at Bonnel Thornton's great room in his residence at Spring-gardens, during the life of the second George, four years before the foundation of the Royal Academy), it is now the custom by present over-astute critics, as it was then the practice during the lifetime of the artists, for the carping, corrosive dilettante, to draw a sort of Plutarchian comparison between the Suffolk and Devonshire painters; and with such acrimony was the dispute carried on, that it created a strong spirit of antagonism between the two heroes that never was entirely removed even by the absorbing hand of death. But they should never have been brought under such a standard of comparison, neither having scarcely two qualities, either mental or physical, in like proportion. Such over-acute criticism denotes an exclusive spirit (whose province should be to appreciate excellence of every kind) subversive of the cause it attempts to uphold, for the best way to obtain so desired a result is to look first at a man from his own point of view and not condemn him because he has not the peculiar individual qualifications of another. To think meanly of one man because he has not the soul of another involves a complete loss of the general enjoyment that a wider range of generous taste would produce, and besides it displays a negation of that greatest first principle of all excellence, originality.

The great President was not blessed with even commonly well-favoured specimens of humanity in this No. 70; the baronet looks like a clown, and the lady a horse-faced woman. There is in it, however, great firmness of handling, and a fine tone of harmonious colour; but the President's want of feeling and refinement in drawing is forcibly present: the masses of breadth are kept with fine perception, whilst the painting of the lady's costume is worthy of all praise. Never was a great man so almost without imagination and so limited in fancy as Reynolds,—seemingly a bold thing to say, but we have tested it, and tried the question every way, and think it wiser and more honest so to state our matured opinion than slink through the slough of long-dominant and platitudinal ignorance. No man loves Reynolds more than we do, but it is for qualities that unquestionably belong to him, and not those foisted on his real claims by dogmatic assertion. Save the two we have mentioned, and extreme refinement, he has every quality that go to demonstrate the great artist to a greater extent than any other English painter who has yet existed. Taking the measure of qualifications that combine to constitute the greatness of mankind, Reynolds is one of the tallest men we know, and has reached a higher point than any other English portrait-painter in the annals of British art. Though he had but little fancy, and less imagination, yet his perception was so acute, his natural taste so subtle, and his execution so certain, that he frequently stands oscillating on that thin line of demarcation that indicates the distinction between the highest sublimation of human talent and heaven-born genius, altogether and quite a greater man than ever he was permitted to prove himself, for he was manacled by the iron gyves of an insufficient early education.

And now to recur to No. 83, by Gainsborough. Ah! old love of ours, after a quarter of a century's retirement, forth you come again unalloyed, untarnished, and "beautiful exceedingly." Some twenty-five years ago in the rooms now occupied by the New Water-Colour Society, a dealer exhibited many works for sale by men of the last century, but such had been the fatal influence created by the outcry of ignorant or interested parties against anything but "the old masters" (and the more cracked and black the more were they venerated, so that Titus Andronicus were received for Othello), that his commercial speculations received but little encouragement. As an example, this very picture—and we know of no other finer by this artist—was offered to us for thirty-five guineas, and the dealer also told us that during the time he had had it not one person had inquired the price of it! Of a truth never was painter more likely to be raised to the ecstasy of a cunning bodiless creation than by gazing on a couple so pregnant with all the attributes that constitute refined human beauty as this Mr. and Mrs. Hallett, fully establishing the colloquial encomiums we heard paid by two fashionable exponents of the feelings of the opposite sexes, "What a love of a woman," said the gentleman; and "What a duck of a man!" said the fair-haired and blue-eyed denizen of Saxon beauty. Truly was it written, that "one touch of nature makes the whole world kin;" and here is a canvas filled with them by the original, genial, impulsive, generous, ardent-loving Suffolk man. Could this picture be asked for the story of its life, what strange chapters would it

unfold—begotten in love, cast aside by debauchery, sold to slavery, its redemption thence—till up to the present moment as it hangs, "the admired of all observers." In modern times we know of no picture whose life must be so fraught with incident. For that loveable woman now standing before us died soon after her marriage, and he (now rendered immortal by Gainsborough) was known only to fame as a patron of the turf, became a low, debauched, gambling rōu, gouty, bloated, and poverty-stricken, married again "some low person," and with this strange, eventful history exit Mr. Hallett. In gazing on the picture with this knowledge, sympathy and love go hand in hand, and a sigh rises from the heart in looking on the happy youthful couple who long have

"Sunk below the verge,"

"So sad, so strange, the days that are no more."

But, stay, we are letting feelings absorb criticism. Well, then, the picture—but, no; cannot we induce by silence our readers to go and see this remarkable work? We confess, honestly, it has our concentrated affection, and we can no more anatomise it than a man should his own wife. But the best proof of what the picture is, is shown by (as far as we are concerned) the impression it created on our minds when on the verge of manhood. All subsequent experience has justified our youthful love of it.

We shall reserve the consideration of the South Room till next week.

#### TALK OF THE STUDIOS.

MR. JOHN PYE having requested us to re-peruse his pamphlet, "A Glance at the Rise and Constitution of the Royal Academy of Arts of London" (Van Voorst), referred to in our last impression, with a view to the consideration of one or two points to which he invites our special attention, and upon which he asks for a more detailed judgment, we have complied with his request, and have gone over his little pamphlet once more. The result is, that whilst we concede to Mr. Pye that there are points in the constitution of the Academy in which reform would be very advantageous, we can by no means go the length of agreeing with him in all his positions. It seems to us that a long habit of regarding the Academy with an unfavourable eye has had the effect of blinding Mr. Pye to much that is admirable and advantageous to art in the functions of that body. We, like Mr. Pye, have deplored the exclusiveness displayed in refusing to admit as members those who belong to any other society. We have more than once suggested that, in our opinion, the Academy would more consult its own dignity and the advantage of artists if it would assume that position at the head of the other art societies which the Royal Society occupies with regard to the other learned bodies. Surely there can be no greater antagonism between the Academy and the Old Water-colour Society than there is between the Royal Geographical and the Royal Society! Yet the fact of a man having the right to place F.R.G.S. after his name is no bar to his being permitted to have the coveted initials F.R.S. as well. Here there is certainly room for amendment in the constitution of the Royal Academy, and we are not without hope that from within that body itself, rather than from the outside, an influence may be found to bring about a more liberal state of things. We cannot, however, agree with Mr. Pye in regarding the Royal Academy as a mere conspiracy of men who have no object beyond the furtherance of their own interests, and whose views in dealing with art are entirely selfish. One of the counts in Mr. Pye's indictment against the Academy is that it absorbs all the Royal munificence into itself, and prevents those artists who have not the benefits of its favour and protection from participating in the patronage of the Crown and the public. But is this true? The Royal Academy has indeed, from the earliest days of its existence, had the advantage of occupying house-room rent-free (though not tax-free); but it should not be forgotten that during all that time it has fulfilled the functions of a national school of art—has, in real truth, been the only great school of which this country can boast for the training of art-pupils and the teaching of students. It should not be forgotten, moreover, that it has done this freely—spending its own money ungrudgingly and taking no fee or reward from any student. This surely may be taken as some return for the fifteen hundred or two thousand pounds of rent which the accommodation it has enjoyed may be estimated at. With regard to the advantage derived by the Academy from the exhibition of the works of artists not belonging to that body—which is a point upon which Mr. Pye insists very strongly—it should be remembered that the contribution of those works by the artists who create them are entirely voluntary on their part, and proceeds from an expectation of personal advantage rather than any other motive. It cannot even be said that the Academy monopolises the opportunities for exhibition, and thus compels artists to seek its walls or remain for ever in obscurity. At this present moment there are five galleries open in or near London for the exhibition and sale of pictures, besides the rooms in Trafalgar-square; and the large number of works sold in all of them is an unanswerable refutation to the charge brought against the Academy that it stops up all the avenues to public favour. As we intend shortly to revert to this subject, and treat it at some length, we shall content ourselves with a very general expression of our views respecting it. We think, in the first place, that, open as the Royal Academy may be to reform and animadversion with regard to certain points, the general balance of good and evil is sufficiently in its favour to entitle it to the gratitude of the public, rather than the contumely with which it has become fashionable to visit it. We think that it is perfectly open to artists and others who are dissatisfied with the Academy to recommend such reforms as may seem fit to them, or even to agitate for the establishment of some other body more likely in their opinion to advance the cause of the fine arts in Great Britain; but we do not think that any case has been made out either by Mr. Pye or any one else sufficiently strong to cause us to join in the attacks of which the Academy has been made the object.

Having had an opportunity of examining the portfolio of Mr. J. R. James, artist in photography, of 11, Mount-row, Islington, we can recommend it both to those Islingtonians who wish to avail themselves of an intelligent and conscientious artist, and to those collectors who fill their albums with the portraits of popular celebrities. Mr. James's collection is particularly rich in theatrical notabilities, especially those whose reputations fairly won in many a Shaksperian character at the classic theatre near the New River Head have since been confirmed under the leadership of Mr. Phelps by the first critics in Germany. In Mr. James's collection we have found admirable and life-like portraits of Misses Atkinson, E. Heraud, Fitzpatrick, and Mrs. Charles Young; Mr. Phelps himself, and Messrs. Marston, F. Robinson, Ball, Belford, Ray, and Rayner.

It is good news for the lovers of good pictures that the late Mr. Jacob Bell has left a selection of thirteen of his best pictures to the nation. Amongst this splendid addition to the national collection the following are the most notable: Sir Edwin Landseer's picture of "The Maid and the Magpie," exhibited last year at the Royal Academy; the celebrated picture of "The Shoeing," "The Sleeping Bloodhound," "Alexander and Diogenes," "Dignity and Impudence," and the "Defeat of Comus." In addition to these there is "The Sacking of a Jew's House," by Charles Landseer; there are a couple of landscapes, in which Lee and Sydney Cooper have united their efforts; there is O'Neill's picture of "The Foundling examined by the Board of Guardians;" there is one of Ward's best historical works, "James II. receiving the news of the landing of the



Prince of Orange;" there is the "Derby-day" of Mr. Frith, which, however, has to fulfil certain engagements with the engravers before it can appear in the national collection; and, to crown all, there is the "Horse Fair" of Rosa Bonheur. This last is not the large picture of the "Horse Fair" with which everybody is familiar, but a smaller edition of it said to have been painted simultaneously, but not improbably the original sketch painted up. In everything but size it is a fac-simile of the larger canvas, and it is the original from which the engraving has been made. No conditions are attached to this splendid gift.

On Saturday, the 18th, the collections of pictures mentioned in our last as awaiting the hammer of Messrs. Christie and Manson, were disposed of at their sale-rooms in King-street. The most important lots were: Portrait of Garrick, said to have been painted for Sir Richard Sullivan, by Romney, 115*l.* 10*s.*; a garden scene, with a dead peacock and other birds, and a spaniel, by Weenix, 142*l.*; portrait of Hugo Grotius, by Rubens, 135*l.* 9*s.*; "The Woodcutters," by Teniers, 257*l.* 5*s.*; "Mary and Angels with the dead body of Christ," by Schiavone, 101*l.* 17*s.*; the infanta Marguerite Therese, daughter of Philip IV. of Spain, by Valasquez, 283*l.* 10*s.*; fête champêtre, by Watteau, 126*l.*; a seaport, sunset, by Vernet, 115*l.* 10*s.*; a pair of grand views in Venice, by Francesco Guardi, 1,552*l.* 10*s.* (these splendid *chefs d'œuvre* were painted by Guardi by order of Louis XVI., by whom they were presented to the Maréchal du Mûlt, and adorned the grand hall of his château in the neighbourhood of Marseilles. They were purchased of the Comte Felix, the present representative of the family); "The Four Seasons," by Teniers, 94*l.* 10*s.*; "The Entombment," by Guido, 500*l.*

To-day Messrs. Christie and Manson may remove from their "conditions of sale" the precautionary clause wherein they state that they do not consider themselves "answerable for the correct description or authenticity of any lot," because of these one hundred and odd works almost all have a right to the nomenclature, italicised commendation, and statement of circumstances attached to them. The chief examples contradictory to the catalogue are Nos. 42 and 50, called Watteau, and stated to be "very brilliant and beautiful examples." Now, that is not so; for if they ever were painted by that artist, they have been so bescrubbed and bepatched by restoration (?) and cleaning (!) as to have utterly lost any commendable quality and claim they may formerly have possessed. It is difficult to select where so many are fine, but we were particularly impressed by a Jan Steen (No. 55), "The Music Lesson," assuredly the finest example we have ever seen by that artist. Neither do we know a finer—nay, not so fine an example of E. de Witt (No. 59), "Interior of a Church, with a congregation; in the front are some figures standing near an open grave,"—quite a wonderful picture of its class, with an interesting anecdote as a worthy certificate of its inherent value: "This picture was presented by Sir Joshua to Edmund Burke, at whose sale it was purchased." "Gil Blas and the Actress" is not only "a very exquisite little picture," but the most remarkable miniature gem we have yet seen by that Molière of painting, the late C. R. Leslie. But we might go on in this way until we had enumerated nearly every work in the collection, which was gathered together by the late Hon. General Phipps, and became afterwards the property of the Hon. Edmund Phipps, also deceased, and by order of whose executors they are now offered for sale at 8, King-street, St. James's-square.

The inspector having paid his annual visit to the Paisley School of Design, two national medallions and thirteen local medals were granted. The results of the inspection are creditable to the school, and the works for which the prizes were granted will be on view till the end of the week.

The *North British Daily Mail* publishes the following information respecting the use of the nude model in Scotland: "We have had sent us by the secretary and committee of the newly organised Glasgow Magdalene Institution, the following document in reference to this subject: Copy of letter from the Hon. Bouvier F. Primrose, Edinburgh, to Charles L. Ryan, Esq., of the Treasury: 'Board of Manufactures, Edinburgh, 18th March, 1859.—Sir,—In reply to your note of the 4th inst., moving, at the instance of Lord Haddo, for certain returns of the sittings of the female model in the Life School of Design in Edinburgh: if the returns be taken for a year, the female model has sat nine times a fortnight during nine months in the year, therefore, in all, 162 times; and always wholly nude. In the earlier origin of the school there were some most imperfect and futile attempts to avoid total nudity; but the school in its character has always been for the study of the nude, drapery not being regarded as the object of a life school. By Treasury warrant of 25th of February, 1858, the life school has been withdrawn from the Board of Manufactures, and transferred to the Royal Scottish Academy.—I have the honour to be, &c., (signed) B. F. PRIMROSE.—To C. L. Ryan, Esq., Treasury.' [We are afraid that we must class our North British friends of the Glasgow Magdalene Institute under Sydney Smith's definition of "nice men with nasty ideas." The question of art apart, these gentlemen must be singularly ill-informed if they do not know that the occupation of a model is found to be consistent with the strictest modesty of conduct—that such conduct is, indeed, absolutely necessary to a successful career in that mode of gaining a living. Young females who do not hesitate to pose themselves as models before a whole school of students would resent with the deepest indignation the slightest liberty attempted by any one of those students. Upon the question of art, however, what shall we say to our puritanical friends at Glasgow? Is their climate so inclement that the undraped statues of more southern latitudes seem uncomfortable in their eyes? Would they put tartan plaid upon the Venus of Medici; or a shawl over the shoulders of her of Milo?]

The *Boston Courier* has the following: "A New York paper says that Powers's statue of the Greek Slave has been purchased by A. T. Stewart, of that city, and will be placed in his dry goods store. Is it to be used as a dummy? Imagine the effect of a Paris hat and mantilla upon this lovely form! It may be that, with a fine allegorical sense, Mr. Stewart proposes to exhibit the *chef-d'œuvre* in the character of a slave to fashion; or, it may be, he intends to make of the statue a standing illustration of 'nothing to wear'; to some minds the figure might suggest a thought of the white slaves of the work-room, and the 'Song of the Shirt.'"

It has been announced that M. Adams, of Munich, a celebrated painter of battles, was requested by the Emperor of Austria to proceed to the theatre of war, in order to make paintings of the principal events of the war. M. Adams, who, in order to be a close observer, had adopted the costume of a Tyrolean chasseur, was unfortunate enough, while making sketches, to be made prisoner by a Piedmontese detachment.

## MUSIC AND MUSICIANS.

WE ARE NOT ABOUT to give a *résumé* of the birth, parentage, productions, and abstractions of George Frederick Handel, who, for a hundred years, has been slumbering in that corner of "Westminster's old Abbey" assigned for the dust of the once illustrious living. Our business is with the music of the wondrous man, and the 3,300 persons congregated under the grand transept at the Crystal Palace during the past week, to play and sing it "with the

spirit and with the understanding also." Dark, indeed, would have been the page in musical history if the year 1859 had been suffered to glide down the stream of time without some special demonstration to the memory of the most melodious, profound, and essentially useful musician that the world has thought noteworthy from the days of Tubal Cain to the sweet singer of Israel, and from King David down to this present. The undertaking to perpetuate the name of Handel on a colossal scale like the one of which we are now speaking, has been beset with difficulties of no ordinary kind. A large amount of time and careful ponderings have been brought to bear upon it, and as far as the various pieces set down in the programme have been proceeded with, we feel bound to acknowledge that the executive have discharged their arduous duties in a manner that reflects credit upon them, both in their individual and corporate capacities, while it confers an honour on England as a nation. The thought doubtless had its birth in precedents. Everybody knows that in the year 1784 two performances took place in Westminster Abbey, and one at the Pantheon in Oxford-street. The gigantic proportions that these meetings assumed arose, as in the present instance, from very small beginnings, just as the acorn dropped into the genial soil grows into the monarch oak. At the Abbey the music selected consisted chiefly of the "Dettingen Te Deum," one of the Chandos Anthems, part of the "Funeral Anthem," and "Messiah." The Pantheon commemoration, being more of a secular nature, the programme was composed of songs, choruses, and instrumental music of an operatic character. The orchestra at the Abbey was so constructed that the persons composing it seemed to ascend to the clouds, and unite with the saints and martyrs represented on the painted glass in the west window, forming, as it were, a segment of a celestial circle. Two years ago a preliminary festival was promoted with the two-fold motive of testing the suitability of the renowned building at Sydenham for the purposes of musical effects, and for ascertaining the "beat" of the national pulse. The experiment pointed to divers alterations and a liberal outlay in order to represent Handel in all his plenitude and majesty, and on Saturday a grand rehearsal took place in the presence of more than 20,000 persons. A rehearsal does not come fairly within the boundary line of criticism, and we therefore content ourselves with the remark that the tempo of the recitative "Thus saith the Lord to Cyrus" was taken so fast as to destroy its identity, that the "Dead March" was not sufficiently slow to give it the intended solemnity, and that the introduction of horns and other instruments in forbidden places, was a vile dishonour to the works of the very man whose memory the meeting professed to revere. The orchestra presented a most imposing spectacle. It was so arranged that the whole body of singers could hear themselves with great distinctness; the basses and tenors formed a thick, dark, ordained mass at the extremities of the orchestra right and left of the organ; the altos at the right side and nearer to it; the trebles were situated at the sides and in front of it; and, being intersected by alleys, the eye of the visitor rested in imagination on "beds of flowers"—a very artistic and agreeable contrast. Immediately below these were the instrumentalists and the principal singers, and on the extreme edge was erected a slender crimson-cushioned seat for the *chef d'orchestre*, M. Costa. This mighty vocal and instrumental phalanx occupied an area of more than sixteen thousand square feet—a space, speaking relatively, more than four times that of the orchestra at Exeter Hall; more than six times that of the Birmingham Town Hall; seven times that of Leeds, or the Westminster Abbey Handel Commemoration; nearly eight times that of York Cathedral during the musical festivals, and more than ten times that of St. George's Hall, Bradford, or the Philharmonic Hall, Liverpool. The time occupied on Saturday in rehearsing the "Dettingen Te Deum," "Israel in Egypt," a recitative and chorus from "Belshazzar," portions of "Saul," "Samson," and "Judas Maccabeus" was more than four hours. Monday, the first great day of the feast, was ushered in by weather not of the most cheering kind; thick leaden-looking clouds discharged their aqueous contents at very inconvenient intervals; weather, in fact, not congenial to the iris-clad beauties that lend so great a charm to all reunions of this sort. Whether this had any serious effect upon the public or not we don't stop to inquire, but certain it is there were many "gaps for ruin's wasteful entrance," a circumstance on a "Messiah" day that evoked expressions of surprise. At the appointed time the sharp expressive tap of the conductor's bâton summoned the vast army's attention and the full chord of E minor immediately followed. Of such a work as "Messiah" we can scarcely speak without treading on the confines of plagiarism or telling an "oft-repeated tale." Alexander the Great enshrined the Iliad of Homer in a magnificent casket, and we have little doubt but Handel thought that the day would come when this "Paradise regained" of music would be enshrined in the hearts and affections of universal man. Almost every page bears the impress of immortality. "Messiah" is a work that should be played with feeling, sung with reverence, and heard with serious attention. We have a great aversion to the flourishes and trills that some would engraft on the text or introduce at the close of its airs. The severe style of Handel will not admit of it, and when we find so great an artist as Mme. Clara Novello exhibiting a total indifference to the text, we denounce, with the same stroke of the pen, singer and system too. Both in "Rejoice greatly," and the soprano verse, "He shall feed his flock," this indifference was boldly declared. The latter, which is the essence of simplicity, and cannot be "ornamented" with impunity, was shorn of half its beauty by trivial elaborations and inappropriate cadences. Mme. Novello was in fine voice, and sang magnificently. We know that she can sing well, and we have so high an opinion of her powers as to think that she can do so when and where she pleases, but she must be pleased with her band, her author, and her audience; with the former we can hardly see how she could be otherwise than in ecstasies; with respect to the latter, the cup of her delight must have been brimming, for they applauded everything she undertook. Miss Dolby, though an established favourite, is deaf to all remonstrance about the pace at which she invariably takes the beautiful aria "O thou that tellest." She persists in converting it into a jig. The meaning of the term "andante" is one not very difficult to comprehend, at least the composer imagined so. It is next to impossible to catch the beauty of the form so richly interlaced with accompaniment if sung with greater speed than Handel so obviously intended it should be. In the other music assigned to this eminent contralto we have only to speak of her in terms of unqualified praise. Reeves was in fine voice, and sang with his accustomed taste and energy. In the recitative and aria which heralds the mighty out-flow of vocal and instrumental harmonies, he produced a more than ordinary sensation, but his greatest triumph was reserved for the passion music. "Behold and see" ought to be regarded as correct a reading of the composer's idea as it is possible for mortal to attain unto. The bravura song, "Thou shalt dash them," evoked a torrent of applause, but the true Handelian would have preferred the final bar as it is written instead of pitchforking the last A but one into alt, in order that it might come immediately down again. The effect was startling, and that was all. Sig. Belletti gave a fine and musician-like reading to "The trumpet shall sound," and Mr. Weiss maintained his reputation both in the declamatory and cantabile schools of the art. Some of the choruses were effective beyond all precedent. "For unto us," was given out by the trebles audibly, and not in the Exeter Hall whisper. The sense was manifest, the audience delighted, and the undying chorus sung twice

by general desire. It is scarcely necessary to allude to the overpowering effect of the sublime "Hallelujah," or "Worthy is the Lamb," with its pendent "Amen." No band of mortal musicians ever exhibited a more respectable appearance to the eye, or afforded more gratification by the completeness with which every phrase was sung, and the neatness with which every point was taken up.

The "Dettingen Te Deum" proved, as might have been expected, the striking feature in Wednesday's performance. This composition has of late years been resuscitated, and therefore become tolerably familiar with societies out of the precincts of cathedrals. The "Dettingen" derives no inconsiderable portion of its interest from the circumstance of its having been composed to celebrate a battle—the last—in which an English monarch assumed the position of commander. But its abiding merit springs from the fitness of the music to the words—the song to the sentiment. It is pretty well known that Handel "appropriated" themes from an old anthem by a long-since forgotten Italian composer; and by a process of alchemy, peculiar to himself, converted them into the majestic choruses of his thanksgiving ode. The attentive listener on Wednesday must have been forcibly struck with the grandeur and sublimity of the short but expressive opening phrase, "We praise thee, O God." Every ear was on the stretch, and every eye fixed on the vast mass forming the vocal and instrumental band from which strains so august and imposing proceeded. The combined force of the religious and warlike ingredient was never felt in such intensity before. "All the earth," another remarkable specimen of the consummate skill with which a just idea can be elaborated without bordering on the verge of tedium, was given with a breadth and effect that left nothing to be desired. The next great chorus, "To thee, Cherubim and Seraphim," with its measured and majestic sentences, "Holy, holy," and the reiteration of the word "continually," in which each division of the choir appeared anxious to outdo each other in vocal excellences, was received with the most marked satisfaction—one, in fact, that evinced how rightly the audience judged of, and appreciated, a work of such decided merit. The chorus (Allegro, No. 10), "Thou didst open the kingdom of Heaven," a difficult one we admit, was a little unsteady at starting; but as the triumphant strains were proceeded with, all the beautiful florid passages came out with due prominence and with the greatest exactitude. "Day by day" exhibited the whole vocal force to immense advantage. In short, there were so many commendable points in the performances, and so few blemishes, that it would be ungracious to advert to a perfection beyond the scope of mortals. It will be seen that we have given the choruses a primary claim to notice. So it should be in a case like the present, as in every festival on a grand scale the great feature must always be the chorus. We have endeavoured to show that the "Dettingen Te Deum" is studded with a series of the most powerful strokes of musical art in the choral form, and that they never received ampler justice on the whole, or were more effectively rendered in detail. The audience were evidently pleased, their profound attention to every passage denoted it, and their warmth of expression, when a fit opportunity occurred, signified that the English as a nation are not insensible to the charms of good music. In the selection from "Belshazzar" one of the best, if not the very best chorus, was given, "Sing, O ye heavens." Without being able to assign a reason we would merely state the fact that this was heard in the press gallery with more distinctness and with a richer volume of tone than any other, saving "For unto us" during the three performances; the phrases "Earth from thy centre shout" and "Break forth ye mountains into songs of joy" were perfectly electric. "Envy, eldest-born of Hell" is, perhaps, the most complete and striking thing in the oratorio of "Saul." A ground bass of sixteen bars has afforded the composer an opportunity of exhibiting the wondrous fertility of his imagination. This chorus was given with such an exquisite appreciation of the nature of the music, that it was redemanded "with one consent." The double chorus "Fixt in his everlasting seat" and "Let their celestial concerts" formed a climax to a chain of concerted pieces as grand as it is possible to conceive. With the choruses from "Judas Maccabeus," the public are so thoroughly familiar that we can be excused for mentioning but one, "We never will bow down," and the canto fermo on the fugue "We worship God." These were given with a breadth and grandeur that has no parallel. Mme. Clara Novello's greatest hit was effected in "Let the bright Seraphim." In this Mr. Charles Harper proved a most invaluable accompanist. His was trumpeting that would have thrown Handel himself into ecstasy. Mme. Rudersdorff took part in the duet, "Oh, never bow we down," and Reeves created a perfect furore as Judas, in "Sound an alarm." The audience would not be satisfied with anything short of a repetition. Miss Dolby sang the aria from "Samson," "Return, O God of Hosts," exquisitely. In the recitative from "Belshazzar," "Thus saith the Lord," we were reminded of the time in which Phillips used to sing it, and comparing his reading with that adopted by Mr. Weiss, we could not help the impression that as Phillips's slower version was far more effective, it was as a consequence the correct one. Sig. Belletti's solos in the "Dettingen" were marked by a vigorous style and a musician-like rendering of every bar. As the vast audience dispersed themselves they seemed evidently pleased with the treat that had been afforded. We hardly see how it could have been otherwise, for taking the music with all the acoustical defects of the building, it must be acknowledged as the finest performance that had ever been given in this country—perhaps in any other. By the exhibition of music such as that selected on Wednesday, the foundation of a good taste must be inculcated more or less by all, but its chief value will be seen years hence in those now young. The uneducated listener can, to some extent, appreciate that which he cannot comprehend. There is in these grand creations of genius a certain something that provokes his sympathies; he cannot account for those crashes of musical thunder which seem to shake the solid earth one moment, while at the next he hears the shrill tones of the trumpet, as 'twere the trumpet of doom. It is no more possible that an untutored mind can rightly estimate the harmonious sounds of Handel addressed to the ear than he can see the refined harmony of colours in a Titian, the sublimity of expression in a Michael Angelo, or the symmetry of form in a broken antique fragment of Athenian sculpture. Yet the music of the past week will do an infinity of good; by it many a latent spark may be more rapidly fanned into a flame, to blaze intensely when reason and cultivation bring their powerful agencies into play. We must not overlook the general excellence of the musical arrangements, and, as far as we are concerned, the attention and courtesy manifested by the attendants in giving a solution to many a perplexing inquiry.

Piccolomini appeared for the first time at Drury Lane on Monday in her favourite character of *Violetta*. Her reception was, as might have been expected, of the most flattering and enthusiastic kind. When she first came forward on the stage one burst of applause greeted her, which was scarcely allayed by bowing acknowledgments.

At Covent Garden "Don Giovanni," "Martha," and "Lucrezia Borgia," have each in turn served to bring good houses. As the principals in these famed productions have been frequently referred to of late, it is not necessary just now to go into particulars.

The Polyhymnian Choir, under the directorship of Mr. Rea, gave their third public concert of the season, at the Hanover-square Rooms, on Thursday, the

16th inst. The programme partook largely of the same style of composition as that previously noticed. A part-song of Mendelssohn's, "The Hunters' Farewell," and a serenade by the same composer, were sung in a manner that evinced a right appreciation of subject and author. This society does not appear to be very deep in love with English composers, as they are but scantily represented. Polyhymnia was a generous president, and had no narrow views of harmony, provided it was harmony. Art, we are willing to admit, is of no country, but surely there is plenty of indigenous part-songs quite equal to many of the exotics that the Polyhymnians have taken such commendable pains in rendering agreeable to our ears. The attendance was not only large, but it included persons of recognised taste.

#### CONCERTS DURING THE ENSUING WEEK.

MON. .... M. Jacques Blumenthal's Annual Grand Matinée Musicale. At the Marquis of Northampton's, 145, Piccadilly. 2½.  
Mme. Bassano and Herr Kuhe's Grand Annual Morning Concert. St. James's Hall. 2½.  
Monday Popular Concerts, Last Concert. St. James's Hall. 8.  
Philharmonic Society. Fifth Concert. Hanover-square Rooms. 8.  
TUES. .... Musical Union. The Directors' Grand Matinée.  
Signor Cimino's Matinée Musicale. 9 Lowndes-street, Belgrave-square. 2½.  
Herr Sommers' Concert. Royal Club, Aldershot Camp.  
WED. .... Vocal Association. Last Subscription Concert. St. James's Hall. 8.  
THURS. .... M. Jules Lefort and Herr Louis Engel's Annual Grand Matinée. Campden House, Kensington. 3.  
Mr. Charles Hallé's Pianoforte Recital. 8, Mansfield-street, Cavendish-square. 3.  
Herr Otto Spindler's Morning Concert. Hanover-square Rooms. 8.  
Mme. Lemmens Sherrington's Matinée Musicale. Willis's Rooms. 3.  
Miss Eleanor Armstrong's First Concert. Queen's Concert Rooms, Hanover-square.  
FRI. .... Signor E. Biletta's Annual Matinée Musicale. Campden House, Kensington. 2½.  
Herr Molique's Concert. Willis's Rooms. 8.

#### NEW MUSIC.

*La Favorite du Village*. Polka. By ALFRED B. BURRINGTON. (D'Almaine and Co.)—Music of this class owes its success chiefly to a floating melody made danceable. "La Favorite" is not devoid of these elements. It is set in A, and in its most sportive moods rarely travels far from the parent key.

*Le Printemps*. Quadrille for the Pianoforte. By ALFRED B. BURRINGTON. (D'Almaine and Co.)—Light, easy, and pleasing. The merest tyro will find no difficulty in mastering any passage. We cannot help thinking that the arithmetical figure on the title-page "is a great mistake."

#### MUSICAL AND DRAMATIC GOSSIP.

THE INTEREST excited by the Great Handel Festival, at the Crystal Palace, has, as might have been anticipated, entirely absorbed and overshadowed all minor matters. A full report of that great musical event will be found elsewhere; but it may not be considered out of place if we here record a few facts connected with the occasion not strictly within the province of a musical critic. In the first place, the statistics of attendance and sums received show a marked increase in favour of this festival when compared with the preliminary festival of 1857. On the day of rehearsal, in 1857, the sums of money paid in advance for seats amounted to rather more than 11,000*l.*, whereas on Friday, the 17th inst., the day before the rehearsal, more than 23,000*l.* had been received. The figures representing the number of persons attending on each of the days are still more curious, for they show that the aggregate attendance on the day of rehearsal and the three days of performance, in 1857, was less by six thousand persons than on the rehearsal and first two days of performance in 1859. The exact figures are as follows:

	1857.	1859.
Rehearsal .....	5,344	19,680
Monday .....	11,129	17,109
Wednesday .....	11,649	17,644
Friday .....	17,299	—
Total .....	48,414	54,433

As the day set apart for the splendid choral oratorio, "Israel in Egypt," is certain to be on this occasion, as on the last, that on which the greatest number of visitors will attend, it is clear that the total attendance at this festival will be some 30,000 in excess of that in 1857. Although the most pressing representations were made to the directors of the desirability of continuing the festival for another day, it was found to be impossible to arrange this. We have not yet seen any statistics of the quantity of provisions required by Mr. Strange for the supply of the vast crowds of visitors, but we have no doubt that it was something enormous. We must confess, however, that both so far as our own experience is concerned, and the means we have had of collecting the opinions of others, there seems to be as little room for praise in this matter as is unfortunately usual. Is it or is it not possible so to manage the refreshment department of the Crystal Palace as to give at least a moderate amount of satisfaction? If it is possible, why is it not done? If not possible, why is it attempted? We are quite aware that the difficulties of providing in a satisfactory manner for an uncertain number of persons must be very great; but they should be overcome or the attempt should not be made. The present state of things is without excuse, for, although the prices charged are very high, and the rent paid by the contractor to the directors is levied at an unconscionably high rate per head, yet the provision gives almost universal dissatisfaction. During the festival week, a cold collation, with soup and dessert, has been supplied for half-a-guinea, and possibly a satisfactory repast was to be obtained by those whose means were such as to justify them in paying a sum so disproportioned to the value of the article; but with those less fortunately circumstanced, it was, indeed, weeping and wailing and gnashing of teeth. The rush at the various refreshment counters was something tremendous, but when the goal was attained, nothing saved the provisions from being forcibly removed, but the extremely unsatisfactory quality of those provisions themselves. It may be all very well to assert that people ought to expect to rough it in crowds; but when these crowds are composed of persons who have paid their guinea for the privilege of being there, are dressed in their best, and have come out fully prepared to enjoy themselves in every possible manner, wingless and breastless fowls, perspiring hams, pork pies, and a dreary waste of butterless and mustardless sandwiches, some of them floating in an inundation of beer, afford but a very inferior entertainment. If there was anything more inexcusable than another in this general deficiency of management, it was in the deplorable lack of attendance; a waiter being as difficult of attainment as a policeman in a row, and when captured far too much oppressed with the weight of his duties to afford time for the commonest forms of politeness.

The grand organ at Leeds, built by Messrs. Gray and Davison, and which, both in its external decorations and internal construction, is fully worthy of the magnificent hall in which it is erected, has been recently opened with great éclat. A series of popular concerts was commenced on Saturday evening, the 11th inst., the charge for admission being only threepence. Mr. Spark presided at the organ, and the following was the programme: Coronation Anthem, "Zadoc the Priest," Handel; air, "Cujus Animam," "Stabat Mater," Rossini; sonata (No. 1), Mendelssohn; air, "Sweet Bird," "L'Allegro ed il Penseroso,"



Handel; introduction and fugue, A minor, J. S. Bach; scena, "Tutto esultate," "La Sonnambula," Bellini; air varied, Dr. Wesley; March, "Eli," Costa; air "Let the bright Seraphim," Samson, Handel; "Hallelujah," "Mount of Olives," Beethoven; "God Save the Queen," (in which the full power of the organ was employed—the only time during the performance), Dr. Bull. The bare recital of this programme is sufficient to show that the popular musical taste in Leeds is a healthy one, and we cannot but wish all success to so satisfactory a beginning.

An English version of M. Meyerbeer's Breton opera may be shortly expected, by Mr. Henry F. Chorley.

Our Transatlantic cousins have long since surpassed us in, among many other things, the taste and fancy which they infuse into their advertisements, and above all into "the puff preliminary." In the advertisement of "the Strakosch Italian Opera Company" at Boston, the manager, Mr. Strakosch, states that he has "been accused, by a prominent metropolitan, of bad taste in his manner of announcing artists," but that in reply he has only to say that "if to direct the attention of the public to the previous career and remarkable success of a great artist is such a terrible crime, then he can only acknowledge his guilt without any hopes of future amendment or reparation." In furtherance of this, Mr. Strakosch proceeds to give an account of Mme. Cortesi, a singer "of Spanish origin." This lady, he assures us, "in person possesses all the peculiarities of her race—a splendid figure, commanding presence, a wealth of raven hair, and magnificent eyes." This is advertising with a vengeance.

## SCIENCE AND INVENTIONS.

### MEETINGS OF THE SOCIETIES.

**STATISTICAL SOCIETY.**—On Tuesday evening last Dr. Guy read the last of a series of interesting papers, which he has laid before the society at different periods since the year 1845, relative to the duration of life among different ranks and classes of society. In previous papers Dr. Guy had examined the subject as it related to sovereigns, the English aristocracy, the English gentry, the members of the three learned professions, and other distinct and well-defined classes. The present paper examined the subject as relating to men connected with literature, science, and art. Taking first the case of literary men, Dr. Guy observed at the outset that this class was not so sharply defined as those classes of which he had already treated. Our writers, both in prose and verse, were of every rank and profession. With some it was only an occasional and exceptional pursuit; but with others it was as much a profession as divinity, law, or physic. His paper referred to all those who made literature one of their pursuits, and the duration of whose life was consequently affected in various degrees by the habits of composition. The number of cases which had been examined with reference to the subject in question was 942, taken from Chalmers's "Biographical Dictionary" and the *Annual Register*, and all between the years 1815 and 1852; and those 942 were subdivided into five classes, viz., antiquaries, historians, schoolmasters, poets, and miscellaneous. Referring to some very elaborate tables which he had drawn out, he found, as might have been expected, that the shortest-lived were the poets; the average duration of life of those who attained the age of 21 being only 58-10 years, while the corresponding duration of life for the antiquaries—the highest in the list—was 67-56 years. This comparatively short existence of the poet was partly due, no doubt, to the fact that he entered his class at a comparatively early age, whilst other literary men, especially antiquaries, commenced their pursuits at a more advanced period of life. But it was quite possible that the poetical temperament might be a phase of constitutional weakness, and a cause of early death. The names of the eight best-known Roman poets were given, and their average age at death was 48½ years, the lowest being Tibullus, who died at 24, and the highest, Martial, who died at 75. Of eight celebrated English poets who were selected as having been short-lived—Kirke White died at 21, Collins at 36, Parnell and Burns at 37, Goldsmith at 46, Thomson at 48, Cowley at 49, Shakspeare at 52, and Pope at 56. These gave an average duration of life of 43 years, or 5½ years shorter than that of the Roman poets, taken without selection. Next in order of shortness of life come the schoolmasters, who, in addition to such influences as literary habits themselves might exercise in undermining health and shortening life, were exposed to the serious drawbacks of confinement with their pupils during many hours of the day in an atmosphere rarely of the purest; but the number of cases was too small to enable us to deduce any conclusions on which to rely safely. Historians ranked next to antiquaries as a long-lived class. The average duration of life for eight Roman writers who treated of history and kindred subjects, was 69-63, or more than twenty years in excess of that of the Roman poets. The miscellaneous class seemed throughout to occupy a middle position. Of the whole 942 deaths comprised in the tables, the numbers belonging to the sixteenth, seventeenth, and eighteenth centuries were respectively 146, 301, and 484; and the corresponding average ages at death were 63-85, 62-99, and 64-78; results which agreed with those in the majority of similar tables in former papers, in showing that there was a less favourable duration of life in persons born in the seventeenth century than in those born in the sixteenth, with a recovery and improvement in persons born during the eighteenth. All the tables seemed, upon this point, to indicate some general truth, of which Dr. Guy expressed his inability to offer a satisfactory explanation. He might mention, however, that among the causes of death assigned, ague, fever, dysentery, small-pox, plague, and consumption, diseases which prove fatal chiefly to young and middle-aged adults, ranked comparatively very high in the seventeenth century. Turning to scientific men, whom he sub-divided into (1) mathematicians and astronomers, (2) chemists and natural philosophers, and (3) naturalists, he found no great difference in the average durations of life; but it was a curious fact, that these classes showed no falling off in length of life in the seventeenth century corresponding to that which had been noticed in previous classes, but gave a progressive improvement; the age at death having risen from 61-66 in the sixteenth century to 65-27 in the seventeenth, and then to 68-25 in the eighteenth. It must be remembered that these figures were deduced from the cases of those only who had attained the age of thirty years. Turning next to that class which devoted itself to the fine arts—sub-divided into engineers, &c., sculptors, painters, engravers, musicians, vocalists, and actors—he found that, as might have been expected from the sedentary nature of their occupation, the engravers stood lowest on the list. Next came painters, who were much confined within doors, but whose employment was less sedentary. Engineers, architects, and surveyors, who combined the sedentary pursuits of the draughtsman with active superintendence out of doors, gave a higher average of life. With them ranked musicians; and even actors and vocalists seemed to have some advantage over engravers and painters. All this class, like the scientific class, showed a progressive improvement during the three centuries above referred to. Comparing generally the classes devoted to literature, science, and art, it appeared that scientific men had the most favourable duration of life; then those engaged in the cultivation of the fine arts; those engaged in literature stood lowest on the list. It would seem, however, from the tables,

that though the pursuits of literature were destructive to life in its earlier periods, they were favourable in its more advanced stages. There were more old men among authors than among artists. Referring generally to all the papers which he had laid before the society, it appeared that the English gentry stood first among the various classes in respect of length of life, and those devoted to literature, &c., stood last. The object of a series of papers of this sort was to endeavour to discover the causes which lessened the duration of life among various classes of society, with a view to rendering those causes less powerful. An interesting discussion followed, in which, while it was admitted that the papers prepared by Dr. Guy at such a great expense of time and labour, were most interesting, some doubts were expressed as to the amount of dependence to be placed upon the results, seeing that the facts which had been compiled related to a *picked class*, to men who had attained excellence in their various pursuits, and who, at all events, in many cases, owed much of their success to their physical constitution. This would seem to introduce elements calculated to interfere with the results as to the average of life for all persons in the various classes.—A paper "On the Universities of Russia" was then read by M. Koulomzine, a young Russian gentleman, a member of the University of Moscow.

### SCIENTIFIC ITEMS.

**GEOLOGICAL DISCOVERY.**—At a meeting of the Malvern Naturalists' Club was read a letter from Mr. R. Lightbody, of Ludlow, announcing the discovery of a *Pteraspis* in Silurian strata, at Leintwardine. This discovery of fish-remains in the lower Ludlow rocks, it was considered, showed that the *Pteraspis* and probably other similar fishes existed much earlier than geologists had previously any idea of.

**YORKSHIRE NATURALISTS' CLUB.**—The monthly meeting of this society was held on Wednesday, the 1st, in the library of the Yorkshire Philosophical Society's Museum, the Rev. Canon Hey in the chair. After several curiosities in natural history had been exhibited by the members, the chairman presented S. W. North, Esq., the secretary of the club, with a microscope having five object glasses, as a testimonial from the club, in acknowledgment of the manner in which Mr. North had fulfilled his office.

**TESTIMONIAL.**—Subscriptions are being collected for a testimonial to Mr. Baines of the Yorkshire Museum, and the amount last advertised exceeds 140*l*.

**NEW COMET.**—A new comet was discovered on the 2nd of April at Venice, by M. Tempel. It is a faint telescopic object. The following elements of its orbit, founded on observations made at Vienna, April 10; Berlin, April 14; and Altona, April 18, have been computed by M. Pape:

T .....	May 29, 1830, M.B.T.
$\tau$ .....	77 38 1
Ascending Node .....	359 16 1
$\delta$ .....	87 20 51
Log $q$ .....	9-314042
Motion Retrograde.	

App. Eq., April 14.

These elements do not offer a resemblance to those of any former comet.

**SIR WILLIAM KEITH MURRAY'S OBSERVATIONS.**—Sir William Keith Murray has recently forwarded to the Royal Astronomical Society a printed description of the observatory erected by him a few years ago at Ochtertyre, Perthshire. He has also sent along with this description a set of plans, which serve to give a clear idea of the different parts of the building. It is generally known to astronomers that Sir W. Keith Murray possesses an equatorially mounted refractor of nine inches clear aperture, by Messrs. Cooke and Sons, of York. Results indicative of the favourable performance of this instrument have been published from time to time in the *Monthly Notices*.

**ANOTHER NEW COMET.**—A new comet has been visible in America. From observations made at the Cambridge Observatory, U.S., Mr. Safford has calculated the elements of its orbit and its course. It is now moving nearly south, and will continue to do so until it is lost in the sun's rays. On May 29 it came nearest the sun, and is then at one-fifth the earth's distance from it. It will again be seen this month, but will need a powerful telescope to see it. The length of its orbit is not yet ascertained.

**IMPORTANT METALLURGICAL DISCOVERY.**—The *Photographic News* announces a new use for tungsten, a metal hitherto very little used. It has been lately discovered that an alloy formed of 80 per cent. of steel, and 20 per cent. of tungsten, possesses a degree of hardness which has never been obtained in the manufacture of steel. This alloy works upon the latter with incredible facility, and can even cut it. Experiments have been made with this new composition at Vienna, Dresden, and Neustadt, Enertswalde, and considerable quantities of the alloy in question are, it is affirmed, being manufactured in that part of the world. Many old tin mines have been bought up with a view of extracting tungsten ore, and considerable prices have been paid for some that have not been worked for a long time.

**PHOTOGRAPHY.**—M. Niépce de Saint-Victor has announced the discovery by him of a method by which he dispenses with the use of salts of gold and silver in photography. His plan is to prepare the paper with a solution of the azotate of uranium, and to try the paper afterwards by the heat of fire and in the dark. The paper may be prepared several days before it is used. It takes from eight to ten minutes in sunlight, and from one to two hours on a cloudy day, to produce a positive. The proof is then dipped in warm water, 50 deg. to 60 deg. centigrade, and allowed to remain for some seconds, when it is plunged in a solution of red prussiate of potash. The figure is then brought out of a blood colour. The proof is then washed in several waters, until the latter is quite limpid and dried. The red colour is converted into black by dipping it into a bath containing a solution of per-chlorate of iron, with the addition of a small quantity of pure hydrochloric acid, and afterwards again dipping it in water. If the water is alkaline, the black will have a red tinge; if acidified, it will turn blueish; and if ammoniacal, it will have a blood-like tinge. M. Niépce says that the process is very simple and economic, and the proofs have the curious quality of regaining in darkness any intensity of tone which they may have lost by exposure to the light. The original red colour of the proof may be converted into a very bright green by plunging it into a bath of azotate of cobalt, dry it without washing, and fix it by dipping in a weak solution of per-chlorate of iron for a very short space of time, rinsing it in water, and drying it by the fire.

**INSTANTANEOUS PHOTOGRAPHY.**—On Wednesday afternoon Mr. Skaife delivered a lecture, at Mr. Hogarth's, No. 5, Haymarket, on his process for obtaining instantaneous impressions in the camera. After some observations on the nature of light and the rapidity of its action, Mr. Skaife explained his plan of operating instantaneously, and showed some of its results. Instead of having a cumbersome camera, with a stand to support it, Mr. Skaife's apparatus is so small that it may be carried in the breast pocket. The camera-box is little more than an inch square, and the front of the small lens is covered by a lid to exclude the light. The collodionised glass on which the image is focussed is correspondingly small, and the miniature pictures thus taken are subsequently copied with a larger camera. By thus concentrating the rays on a small field,

the intensity of the light produces the effect in a shorter time than with a lens of the ordinary size, taking larger pictures, and the instantaneous uncovering of the lens is sufficient to produce the effect. By this means a photographic sportsman may carry his camera like a pistol in his hand, and on seeing any object, either stationary or flying, that he wants to have, he has only to present his pistol at it and pull the trigger, which momentarily opens the lid, and the game is bagged; every hair or leaf of it being depicted in the miniature, which may be afterwards enlarged to one hundred times the size. Among the specimens shown were steam-boats in rapid motion, and even bomb-shells in their flight through the air. The smoke caused by firing a mortar was represented clearly in several photographs, which exhibited what Mr. Skaife calls the "mortar phantom," for in the convolutions of the smoke there was clearly depicted a human face. The constant appearance of a man's face in the smoke of the explosion Mr. Skaife considers something more than a fortuitous occurrence, and he has given it the name of the "mortar phantom." The features of a human face are, indeed, clearly discernible in the photographs, but they are not alike in the different specimens. Mr. Skaife pointed out several applications of this ready and instantaneous means of taking photographs, one of which is to the determination of the true course of projectiles when fired through the air. Beautiful photographs of large size were exhibited, which had been magnified from miniature images that were placed underneath them.

**SUPPLY OF COAL.**—M. de Carnal, one of the greatest owners of coal mines in Prussia, in a statistical work on coal-digging, states that the quantity of coal dug in 1857 amounted to 125,000,000 tons, a mass which, piled up 6 feet high, would cover a geographical square mile. The lands from which the coal is procured may be estimated at 8,000 square miles, and the mean depth of the beds of coal at about 31 feet. The mass of coal then known to exist would form a cube of ten miles. If we compare this enormous bulk of coal with the quantity annually consumed, we may confidently affirm that there is enough to last for 36,000 years. The calculation of 31 feet for the mean depth of the beds is perhaps too low, for the coal-fields of Liège extend 55 feet, those of Staffordshire to 151 feet, and those of Ruhr to 134 feet. The coal dug in 1857 amounted in value to 37,500,000 sterling, a sum far beyond that realised by the digging of the precious metals. In England some calculations have been made with regard to the yield of coal in our own country, according to which the coal-fields of Great Britain yield 63,000,000 tons of coal per year. A better idea of the immense commerce of England could not be formed than by stating the fact that at Manchester and its environs a motive steam power equal to 1,200,000 horses is constantly maintained, to support which there are consumed 30,000 tons of coal per day, or 9,500,000 a year. In the manufacture of salt alone about 3,000 tons are consumed per day, or 950,000 a year. The Transatlantic steamers from Liverpool and other ports consume 70,000 tons per year, and the manufacture of gas absorbs 10,000,000 tons per year. The export of coal from England reached in 1858, 6,078,000 tons. It is estimated that England alone could furnish enough coal for the consumption of the whole of Europe for 4,000 years.

**DECIMAL COINAGE.**—The final report of the commissioners appointed to investigate this subject has been sent in. The document is published in the form of a blue-book, the bulk of which consists of drafts or preliminary reports, and copies of documents put in evidence, some of value, but the greater number partaking of the ordinary character of blue-book appendices. The actual report consists of a statement of the reasons in consequence of which the commissioners have decided not to recommend any change in the existing coinage. The following are some of them: That there appears to be no approach to unanimity of opinion, on the question of the introduction of decimal coinage, in the commercial or other classes of the community. That it is very difficult to come to any useful conclusion as to the merits of the decimal principle in the abstract, distinct and peculiar difficulties attending each separate form in which it has been proposed to introduce the decimal principle into the coinage of the country. That the pound and mil scheme is the only form in which, under the present state of public feeling in this country on the question, the introduction of the decimal principle into our coinage can be contemplated with any reasonable probability of sufficient support. That as regards paper calculation there appears to be a preponderance of advantage on the side of decimal coinage; but the extent of the superiority in that respect may be the subject of much difference of opinion. That as regards the comparative convenience of our present coinage and of the pound and mil scheme for the reckonings of the shop and the market, and for mental calculations generally, the superiority rests with the present system, in consequence principally of the more convenient divisibility of 4, 12, and 20 as compared with 10, and the facility for a successive division by 2, that is, for repeated halving. That as regards the comparative convenience of the coins provided by the rival systems, the advantage appears to rest with our present coinage. That the advantages in calculation and account-keeping anticipated from a decimal coinage may to a great extent be obtained without any disturbance of our present coinage, by a more extensive adoption of the practice now in use at the National Debt Office, and in the principal assurance offices—viz., of reducing money to decimals, performing the required calculations in decimals, and then restoring the result to the present notation.

**WHITWORTH'S IMPROVEMENTS IN GUNS, GUN-CARRIAGES, AND AMMUNITION.**—The *Mechanics Magazine* announces that Mr. Joseph Whitworth has just completed a patent for a set of improvements, which relate, first, to a mode of giving accurate horizontal adjustment to a gun by moving its trunnions laterally in their bearings. This is effected by means of a lever which acts on one of the trunnions, the opposite end of the lever being connected with a screw which is adjusted by hand. To this apparatus and mode of adjusting guns the patentee makes no claim. Secondly, it relates to the use of discs or cakes of wax, tallow, or other similar lubricating compounds or substances, as wads for ammunition for ordnance and fire-arms, whereby the piece is properly lubricated. The lubricating materials may consist of bees'-wax and tallow, used separately or combined, or of paraffine, or of such other similar substances as are not materially affected by being exposed to the action of the atmosphere. Mr. Whitworth has obtained good results from a composition consisting of equal quantities of wax and tallow; but the proportions may be varied according to the temperature of the weather and climate, care being taken that a sufficient quantity of tallow is used to insure perfect lubrication of the barrel at low temperatures, while sufficient wax is employed to make the wad cohere and withstand the effect of high temperature. Instead of mixing the wax and tallow together whilst both are in a melted state, he sometimes melts the wax, and runs it into a mould, and when set, pours the tallow on to the wax. In this case the tallow adheres to, but does not mix with, the wax, which thus forms a coating. In making wads for small arms, he takes a cake or sheet of the lubricating material made of the requisite thickness, and by means of a suitable punch cuts out of it wads or discs. Or the melted material may run in the form of a rod, and afterwards be cut into wads or discs. In making wads for large ordnance, he prefers to use moulds of the proper size and shape corresponding with the interior of the piece. The material is poured into the moulds, and allowed to set. Other modes of manufacturing, forming, moulding, or cutting the discs or wads may be adopted, but the simple methods

explained answer well. Thirdly, the invention relates to the application of tin or zinc, or other hard metals or alloys, as an outer coating for soft metal rifle projectiles. The soft metal for the projectiles is made in a continuous length, and is coated by an adaptation of the well-known apparatus employed in manufacturing lead pipes and coating them with tin, or other metal, and which it is not necessary to describe. Any apparatus whereby the soft metal is made in a continuous length, suitable for being divided into shorter pieces, and formed into projectiles by the ordinary bullet-making machinery may be used, provided the continuing length of metal is forced through suitable dies, and through a bath of melted coating metal or alloy whereby a continuous coating is deposited.

**SILICATISATION.**—The Prince Consort has caused a pamphlet to be printed for private circulation, for the purpose of affording information as to the invention of M. Kuhlmann for hardening the surfaces of stone buildings by saturating them with flint in solution. The effect of this process is so to harden the most porous stone as to render it perfectly impervious to moisture, and consequently to protect it from the effects of atmospheric influence. The fluid used by M. Kuhlmann for this purpose is a solution having a density of 35 deg. of Beaume's hydrometer, diluted with an equal bulk of water. This is a proper working solution. Before treating an edifice with the compound, the surface has to be washed free from dirt. The solution may be applied with a brush or distributed by a fireman's hose, care being taken to collect and preserve all superabundant liquid by properly arranged temporary gutters. It has been found advantageous to mix colouring matter with the silicating liquid. Artificially prepared sulphate of baryta is taken up mechanically by the liquid, carried into the pores of a building material, and there deposited mechanically. Sulphate of iron imparts an agreeable red colour, sulphate of copper a magnificent green, and certain manganese compounds various tints of brown. Further shades of colour are readily obtainable by combining these in different proportions amongst themselves. The experiments of M. Kuhlmann in this direction suggested the idea of employing a more extended assortment of colours; and, by employing them in connection with the silica solution, creating a substitute for fresco-painting. The idea was worked upon a good deal in Germany under the auspices of Kaulbach, who has carried out the process successfully, and has originated a style of mural decorative painting which he calls stereochromy. Though magnificent works of art have been accomplished by the medium of fresco, nevertheless this process is ungracious and unbending to the artist in a high degree. The subject cannot be touched and retouched, as is the case in oil and distemper paintings; a given surface must be taken up and completed at once, or the whole artistic effect is ruined. Stereochromy is executed with all the facility of an ordinary distemper painting; indeed, the process may be defined as one of ordinary distemper painting, the picture being subsequently covered with a silicious glaze. Another mode of executing stereochromy consists in mingling the colours with the silicious solution at once. This practice, however, is attended with difficulties on account of the rapid consolidation of the soluble glass. It would appear that for all purposes of mural painting, whether external or internal, sulphate of baryta overlaid with silicious glaze affords a better and more unchangeable white than can be obtained by any known pigment. The purest and newest white-lead is said to look dull by comparison with it. Unfortunately the process does not lend itself well to the operation of painting upon wood, more especially resinous wood; but, if the statements put forth by Mr. Kuhlmann be not overdrawn—which does not seem probable—baryta white, used in connection with soluble glass, should supersede whitelead, and indeed every other white pigment hitherto employed for the purpose of stone and brick mural decoration; the more especially when it is considered that economy, as well as permanence and beauty, is in favour of the new process. The application of soluble glass, under the auspices of M. Kuhlmann, does not end here. He has employed it as the basis of a permanent ink, as a material for stiffening calico, and as a mordant in the operation of cotton-printing.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. ....Geographical, 8j. 1. Mr. Alfred R. Wallace, "Notes on a Voyage to New Guinea."  
2. Mr. J. Macqueen, "Remarks on Portuguese Journeys across Central Africa."  
3. Mr. D. O. King, "Travels in Eastern Siam and Cambodia."  
TUES. ....Medical and Chirurgical.  
Zoological, 9.  
WED. ....Society of Arts, 4. Annual General Meeting.  
Microscopical, 8.

#### ARCHÆOLOGICAL ITEMS.

"JOURS DE FÊTE" seem now the order of the day in the antiquarian world. The places talked about in the winter are visited in the summer, and papers formerly read only in dull rooms are ventilated in open air to holiday parties. Thirty years has made a change in archæology; it has brought out its most popular features; and an antiquary of the present day is a very different person in the eyes of the general public. With the ladies he must now pass for a pleasant arranger of pic-nics in old ruins. There is now only one society—the Royal Society of Antiquaries—that will not indulge in the popular vein. All the others have their annual excursions, and some more than one.

The Essex Archæological Society held their general meeting at Barking on Tuesday last, the chair being taken by the rector, in the Town Hall, which was crammed to overflowing, to hear two very good papers read: the first, a sketch of the history of the Manor of Barking, by Mr. Sage (read by Mr. Clutterbuck); the second, on the Parish Register, by the Rev. A. F. Smith (read by Mr. King). They were both remarkable for the curious insight they gave of mediæval manners, particularly when the feudal system spread its crippling "protection" over the peasantry, and destroyed every vestige of personal liberty. The church of Barking was next inspected, and the curious sculptured rood now built up in an inner room of the Five Bell Gate, attracted much attention; the site of the old abbey was marked out by white cords in an adjoining field—an ingenious plan which might be copied elsewhere advantageously. From Barking the party walked half-a-mile down green lanes to lonely Eastbury House, a brick building commenced in 1572, and exhibiting some good architectural features. It stands in the marsh land, a somewhat melancholy picture of departed greatness, a portion destroyed, and not one half of the building now habitable. On the walls are to be traced distemper paintings which took the place of the elder tapestries, and called to mind Falstaff's advice to Hostess Quickly to part with her hangings and have such "water-work" in their place. The peculiarities of the house and its history, were dwelt on by the Rev. E. L. Cutts in a paper which had the rare merit of brevity and sound knowledge. Lengthy, minute, and wearisome details, are too frequently the characteristics of papers read at these meetings. The party now took a long walk to Uphall to inspect some earthworks, consisting of a raised square mound, with a double hillock at one side. What they were seemed as delightfully open to conjecture as any speculative antiquary could wish; while some believed them Roman intrenchments, others fancied them the foundations of farm buildings raised above the low lands around. Here a large marquee was erected, in which a plain cold dinner agreeably concluded the day's proceedings.



The Surrey Archeological Society hold their sixth annual meeting on the 5th of next month, at Richmond. The London and Middlesex have their "field day" on the 27th of the same month, at Harrow-on-the-Hill.

The *Scotsman* states that there were lately turned up by the plough on the arm of Aucharna, Southend, near Campbellton, a number of stone battle-axes, some entire, others in fragments. One of them has come into the possession of Dr. Trotter; it is of a whitish blue stone, veined with red, well-polished, and sharp, and much like those sometimes found in Liddesdale, but lighter and smaller, and was probably used by a lad—for we are informed by Tacitus, in his life of Agricola, that a great number of youths fought in the army of Galgacus at the battle of Mont Grampus (Tacitus's Works, by Greenway, folio, London, 1622). Near the same place was found an arrow-head of flint. The discovery of so many of these aboriginal stone weapons, and the name of the lands where found—viz., "Aucharna," in Gaelic the "red field" (field of blood?)—seem to indicate the scene of an ancient battle before the use of metallic weapons in Scotland.

The *Bath Chronicle* says that another tessellated pavement has been discovered on the site of the Blue Coat School, Upper Borough Walls. About fifteen feet below the surface the men came on a piece of tessellated pavement. Every precaution was taken by Mr. Mann, the contractor, to preserve intact so interesting a relic of the Roman occupation of our island, and in the course of a few hours several feet of a very perfect specimen were disclosed to view, the pattern being elaborate and artistic, and composed of red, black, and white tesserae, and arranged in a species of scroll, the full proportions of which we had no opportunity of examining, as the work of clearing away had not sufficiently advanced. The pavement will no doubt be carefully removed to a suitable repository, where it may form another portion of the fine collection of Roman antiquities which already exists in this ancient city.

The Society of Antiquaries of Scotland held the last meeting of the session on the afternoon of Tuesday, the 14th inst., in the Royal Institution, Edinburgh; Cosmo Innes, Esq., V.P., in the chair. The following communications were brought before the meeting: 1. "Remarks on the Round Tower of Abernethy, with Drawings." By R. Brash, Esq., architect, Cork. 2. "Notice of the 'Bluidy Banner' of Drumlog and Bothwell Bridge, now at Dunbar," with a reduced *fac-simile* drawing. By James Drummond, Esq., F.S.A.Scot. 3. "Notes on an Anglo-Saxon Styca of Osbert, King of Northumberland, found near Jedburgh." By John Alex. Smith, M.D., F.S.A.Scot. 4. "St. Maelrubha, his History and Churches." By the Rev. William Reeves, D.D., Hon. Mem. S.A.Scot. 5. "Notice of the Ancient Church of St. Helen's at Ald-Camus, and of Fragments of a Monastic Building at Luffness," with plans. By T. S. Muir, Esq., Leith.—After the reading of the communications, Mr. Robert Chambers drew attention to some of the recently discovered facts which tended further to unite the sciences of archeology with geology, by showing the occurrence of implements made by man under some of the later geological formations. These facts are attracting attention both in England and France at the present time; and having recently had his attention directed to them when in London, he thought the subject might be of interest to the members. Discoveries of flint weapons, with elephant remains, at a depth of 12 feet, in gravel, overlaid by sand and brick earth, had taken place in Suffolk in the end of last century. More recently a variety of flint weapons have been found on hills near Amiens and Abbeville, under drift varying in thickness from 10 to 20 feet, in which many mammalian remains occur. This statement gave rise to some discussion, some members suggesting that local causes would account for apparent geological changes; after which the chairman stated that this being the last meeting of the session, he could not help congratulating the society on its improved prospects and position. He also directed attention to the valuable donations announced. Among these was the curious collection of silver ornaments and coins recently discovered in Orkney—whose interest could hardly be overrated—presented, with any other relics, by the Exchequer. He considered that it was due to the warm interest manifested by the Queen's Remembrancer in Exchequer in the maturing of recent Treasury arrangements about treasure-trove, and the furthering of archeological pursuits generally, that the cordial thanks of the society should be voted to Mr. Henderson. This proposal was agreed to by acclamation. The following donations were announced: A large and valuable collection of gold and silver ornaments, bronze vessels and weapons, earthenware urns, and gold and silver coins, presented, on the part of the Crown, by the Queen's and Lord Treasurer's Remembrancer in Exchequer in Scotland (a detailed catalogue of this collection will be submitted at the next meeting of the Society); eight vessels of bronze, found in marshy ground near Balgown House, by Sir George Grant Suttie, Bart.; a collection of curious implements of stone, found in Shetland, by Mrs. Hope, Royal-terrace; an urn, found in a cromlech in Hanover, by Charles D. Dalrymple, Esq., F.S.A.Scot.

A very interesting discovery has been recently made at the very gates of Paris, viz., the tomb of a Celtic chieftain, interred more than twenty-five centuries ago, with the remains of his wife, his horse, and his armour, in the peninsula of St. Maur-les-Fosses. The spot is now called La Varenne Saint-Hilaire, and other discoveries lately made there seem to reveal the existence of a Celtic city of some importance in former times. This tomb, placed at a depth of barely thirty centimetres below the surface of the vegetable soil, which extends to a depth of more than a metre in this place, consists of two very distinct portions, the cromlech or consecrated enclosure, and the tumulus or tomb, placed in the interior, and enclosing the two human bodies and that of the horse. Near this part the tumulus enclosed two skeletons, in a very tolerable state of preservation, lying on their faces, the heads being slightly turned towards the south-east. That on the left side, the body of the warrior, was placed in a very regular position, the head resting between the two hands: the jaws were furnished with nearly all the teeth, 25, of a beautiful whiteness, with the enamel preserved. Near to him was found an arrow-head of bone, also a lance formed of deer's horn; part of a handle in oak, or fragment of a shaft, which by age had lost all weight, and had the appearance of cork. At the left of the interior of the cromlech, on several stones, placed no doubt for the purpose, were found the other arms of the chieftain, comprising a hatchet, or tomahawk, of polished flint, with a circular sharp edge, and a hole through it for a handle; an arrow or javelin head; a broken knife; which, all of white flint, had lost their transparency owing to the effects of violent heat. Some fragments of pottery were also discovered, half-burnt, and presenting all the characteristics of the earthenware of the same period which has been found in many other places. At the right of the warrior, and in contact, lay the skeleton of his wife, in very much the same position, but still with some slight difference as to posture. Younger than the former, she must have been consigned to the tomb after a violent death. This curious monument has been presented by M. Legay, the architect who discovered it and made the excavations, to the Minister of State, to be placed in the *Musée des Thermes* in the Hôtel Cluny.

A letter from Cairo says, a discovery has just been made by the well-known archaeologist, M. Mariette. He has found at Thebes, after long and difficult researches, the tomb still intact of Pharaoh Amosis. The King is lying in a coffin, completely covered with gold leaf, ornamented with large wings painted on it. Thirty jewels of great value were found in the same coffin by the side of the King, as was also a hatchet in gold, ornamented with figures in lapis lazuli.

Some years ago, M. Mariette had a similar piece of good fortune, in finding in the tomb of Apis the jewels which now form the principal ornament of the Egyptian Museum of the Louvre. The jewels of Amosis are still more valuable from their number and quality. This discovery of a royal tomb intact is the most important one that M. Mariette has yet made in Egypt.

## LITERARY NEWS.

ON SATURDAY, the 18th inst., at the South Kensington Museum, Mr. T. Walrond, M.A., of the Civil Service Commission, read a paper "On the Study of the English Language." Referring to the discussion as to the necessity for orthography, Mr. Walrond observed that in France, in all Government examinations for official appointments, a single fault in orthography at once condemns the candidate to rejection. As a natural consequence it is found that most Frenchmen spell their own language correctly; and surely, if that be the case, Englishmen possess the power to be equally accurate. In our college and Government examinations, until lately, spelling has been considered a matter of comparative indifference; but it is nevertheless certain that correct spelling is a criterion that the intellect of the student has been cultivated. Whatever a boy learns, it is obviously important that he should learn it correctly, and the habit of carefulness in spelling will lead to care in study. Referring to the art of composition, Mr. Walrond observed that, to write one's own mother-tongue is by no means an easily acquired accomplishment, and this fact had been strikingly brought before him in his capacity as a Civil Service Examiner. The illustrious Goethe has said that of all the arts that he had studied, the only one which he had truly acquired was that of writing German, and in this apparently modest assertion he paid himself no small compliment; for what art can be more valuable than the acquired power to express great thoughts in the clearest and most eloquent style. Many men may have similar ideas, but only one here and there possesses the enviable power of expressing them in a lucid and forcible manner. The civil service examinations produce examples of corrupt style worthy of Shakspeare's *Dogberry*, or Sheridan's *Mrs. Malaprop*. To avoid faults in composition, the mind and the ear should both be trained; we should foster the thought, and work outwards to its expression. The great difficulty to combat is generally that the writer is without thought to express; and to obviate this the good seed must be sown in youth. Although eloquence in writing as in speaking is undoubtedly a natural gift, still by study real graces may be acquired. The plan to be recommended is, to select some author of acknowledged merit, to read a page and master its contents, then to re-write the subject and compare it with the original.

On Tuesday in the Senate House, Cambridge, George Alder, of Queen's College, recited his English poems, for which the Chancellor's medal was awarded. Francis Warre Cornish, of King's College, recited his exercise, which carried off the Camden medal. Edward Compton Austen Leigh, of King's College, recited his Latin ode, and George Otto Trevelyan, of Trinity College, his Latin epigram, for Sir W. Browne's medals. Robert C. Whiting, of Trinity College, and Richard Claverhouse Jebb, of Trinity College, recited their exercises for the Porson prize. The Senate House was not numerously attended, a circumstance accounted for by the fact that the new regulations give greater facilities for taking the M.A. degree at other times than the commencement.

The following report of the committee of the four inns of court appointed to reconsider the whole subject of legal education, has been addressed to the benchers of the several societies of Lincoln's Inn, the Inner Temple, the Middle Temple, and Gray's Inn. As the question is of great interest, we give the document *in extenso*:

MY LORDS AND GENTLEMEN,—I am directed by the committee of the four inns of court, appointed to reconsider the whole subject of legal education, to report to you that the committee, having entered upon their duties and held numerous meetings, have passed the following resolutions: 1. That it is expedient there should be an examination of students previous to admission at the inns of court. 2. That it is expedient there should be a compulsory examination of students previous to being called to the bar. 3. That the attendance of students at lectures be no longer compulsory. 4. That it is expedient that no person be appointed to examine candidates for admission to the bar who has been engaged in giving lectures or private instruction to any of such candidates within two years before such examination. A sub-committee was appointed by the committee to report "on the proper mode of carrying into effect the resolution as to a preliminary examination of candidates for admission to the Inns of Court, and also whether any and what exceptions should be made in such examination, and further to report on the proper mode of carrying into effect the resolution that there shall be a compulsory examination previous to being called to the bar." The sub-committee was constituted of the chairman and eight members of the committee, and made their report to the committee on the subjects referred to them on the 9th day of May. This report was taken into consideration by the committee, and, having been in some respects amended, was finally approved of and confirmed. The resolutions contained in such amended report are to the effect following:—On the subject of the preliminary Examination of Students previous to admission at an Inn of Court: 1. That every person who shall have passed a public examination at any of the Universities within the British dominions be exempt from preliminary examination. 2. That the subjects of examination be as follows: (a) The English and Latin languages. (b) English history. 3. That the examination be conducted by a joint board, to be appointed by the four inns of court; that, for constituting such board, each inn do appoint six examiners; that the examiners do attend according to a rota to be fixed by themselves, and that two be a quorum. 4. That meetings of the examiners of students applying for admission at either of the four inns of court be held at least once every week between the 20th Oct. and the 10th Aug. in each year. 5. That every student shall pay the sum of one guinea upon application for the form of admission.—On the subject of Examination of Students previously to their being called to the Bar: 6. That the examination shall include, at the option of the candidate, examination for honours as well as for certificates of sufficiency for call to the bar. 7. That the examination shall be the act of the four inns jointly, and conducted by examiners appointed for that purpose by the four societies. 8. That the examiners be selected from the barristers, and that no bencher shall be an examiner. 9. That the examinations for pass certificates shall be held four times a year, but examinations for honours twice only in each year. 10. That the subjects for the examinations of students desirous of being called to the bar shall be divided into two branches, consisting of the following subjects: First branch. (1) Constitutional law and legal history. (2) Jurisprudence, especially private and public international law. (3) Roman civil law. Second branch. (1) Common law. (2) Equity. (3) The law of real property. 11. That no person shall be called to the bar unless he shall have received a certificate from the board of having passed a satisfactory examination in at least one subject in each of the above branches. 12. That the candidates for honours shall pass a satisfactory examination in all the subjects of the above branches.—Generally: 13. That there be a superintending board, consisting of two benchers from each inn of court, for regulating the examinations, and giving such directions respecting the same as may from time to time be required, and that any three of such benchers be a quorum. 14. That the superintending board have power to give such directions as may from time to time be necessary as to the conduct of the examinations.—I have the honour to be, your faithful and obedient servant, RICHARD BETHELL, Chairman of the Committee. Council Chamber, Lincoln's Inn, 27th May, 1859.

Mr. Gladstone's acceptance of office under Lord Palmerston, renders it necessary that he should once more appear before his constituents of the University of Oxford; and his conduct having given offence to the Conservative party there, a strong effort will be made to oust him, and place Lord Chandos in his seat.

A meeting of the Cambridge University Commissioners was held at 6, Adelphi-terrace on Thursday, the 16th inst. The Commissioners present were the Right Hon. Sir Laurence Peel, the Rev. Dr. Vaughan, and Mr. Horatio Waddington.

On Tuesday evening the Lord and Lady Mayoress entertained some of the bishops and clergy of the Church of England in the Egyptian Hall of the Mansion-house. The banquet was given to commemorate the anniversary of the Society for Propagation of the Gospel in Foreign Parts, the usual sermon in aid of whose missions had been preached earlier in the day, at St. Paul's cathedral, by the Bishop of Bath and Wells, and had been attended by the Lord Mayor and other civic dignitaries.

W. H. Russell, Esq. (the "special correspondent" of the *Times* in the Crimea and India), has started for Switzerland to enjoy a holiday after his labours. It is said that he is engaged in compiling a volume on his Eastern adventures, for which Messrs. Routledge have agreed to give 1,200*l*. Rumour also states that the proprietors of the *Times* have settled upon him an annuity of 200*l*. for life as an acknowledgment of the zeal and ability with which he discharged his duties, both during the Russian war and the Indian rebellion; such pension to be quite irrespective of all future service to be rendered to the *Times*.

The *Agr. Advertiser* announces that the subscription in aid of Burns's nieces is now close on 1,000*l*, with the prospect of being still further augmented. The sum collected for this purpose in Calcutta amounts to 150*l*. Subscriptions have also been collected at Melbourne, Australia, for the like purpose.

A new daily paper, *Le Journal du Peuple*, is announced for publication at Paris. It is to advocate an energetic war policy and the total repeal of the treaties of 1815. The daily edition will be of no less than 200,000 copies, which are either to be sold or given away.

#### THE ROYAL LITERARY FUND.

ON WEDNESDAY EVENING the dinner celebrating the seventieth anniversary of the Royal Literary Fund took place at the Freemasons' Tavern, the Right Hon. W. E. Gladstone, M.P., in the chair. There was an average attendance of visitors, from among whom may be specified the Earl of Ripon, Lord Headley, Prince Frederick of Holstein, Mr. James Wilson, Professor Owen, Judge Haliburton, Vice-Chancellor Stuart, Mr. K. Macaulay, M.P., Mr. Pullen, M.P., Dr. W. Smith, Mr. W. M. Thackeray, Mr. Robert Bell, Mr. G. Cruikshank, Mr. C. Gruneisen, Dr. Guest, Mr. H. Roche, Dr. Copeland, &c., &c.

In proposing "Prosperity to the Royal Literary Fund," the chairman, after some apologetic observations, accounting for his want of preparation by the general election, his acceptance of office, and the contested election which now threatens him, proceeded to deliver a very elaborate exhortation. In congratulating the meeting upon the continued success of the fund, he would not refer to the arguments and controversies which had prevailed. Such controversies must necessarily prevail in a country of free discussion. After some general observations upon the improving tendency and catholic principles of the Literary Fund, and a very minute dissection of the amount of debt owed by society to those who employ their minds in its service, Mr. Gladstone said that they could not by pecuniary grants to necessitous men acquit themselves of that debt, for every obligation which addressed itself to the mind of man was, in the very nature of things, incapable of being paid off in money. But if they could not discharge that debt, they could acknowledge it, and the acknowledgment of such debt was all the tribute which justice either required or could receive. With respect to the operations of the fund, he looked upon it from without; but he rejoiced to think how well it was adapted to the exigencies of our times. How peculiar were the wants of the class they attempted to relieve, and how well adjusted was their machinery for the purpose of meeting the exigencies of the case! Let them cast their eyes wherever they would over the world, and they would be met by evidences of that law of inequality in the state of man which provoked some to murmuring and fretfulness, and which afforded to others a school of Christian discipline and pious resignation; but that law of inequality, ordained as it had been by Providence for the purpose of training mankind for an ultimate state of perfection, was, nevertheless, a law which it was the business of charity to control, counteract, and limit in its working. There was a view in which the institution appeared to him to be of the utmost importance. The law of demand and supply answered admirably in reference to material commodities; but it did not work in the same proportion with reference to the productions of the mind. Those works of the human mind which are destined to endure were not those which at the first moment attracted popular approbation. He knew not how far that might be the case in the present day; but undoubtedly in the last generation there were distinguished and splendid instances, as, in the walk of poetry where as a general rule men might look for a fairer proportion of immediate pay—in which men with a single-minded devotion to the pursuits of their heart produced works calculated to delight future ages, but which did not afford them the means of livelihood. He apprehended it was the especial purpose of this fund to meet cases of necessity of this description—the cases of men who applied themselves less to the class of works immediately called for by the public than to more solid, though perhaps less attractive, productions. To take a familiar illustration, he found from the classification of authors relieved by the fund that two of the largest sums awarded in any class in 1858 were 330*l*. and 315*l*. respectively, and both these sums were given to a class of authors of works of a description which were not immediately popular or profitable, viz., those of science and art.

Mr. R. Bell made a brief statement of the progress of the institution. From 1790 to 1858 the amount appropriated to the recipients of the fund was 51,345*l*. Between 1839 and 1858, a period of twenty years, during which the fund had been under its present management, 26,775*l*. had been thus applied. In the first thirty-nine years the amount bestowed in grants was 24,570*l*, while in the last twenty years it had reached 26,775*l*, showing an excess in the latter as compared with the former period of 2,205*l*. In the first ten years from 1839 the grants had amounted to 11,970*l*, while in the last ten years they had amounted to 14,805*l*. In the first five years from 1849 the grants had been 6,825*l*, and in the last five years 7,980*l*. The grants in 1856 had amounted to 1,252*l*, in 1857 to 1,780*l*, and in 1858 to 1,840*l*, the largest annual sum ever distributed from the fund.

The toasts that followed were "The Chairman," "The Literature of Foreign Countries" (responded to by Prince Frederick of Holstein), "The Members of the House of Commons" (responded to by Mr. James Wilson), and "Professor Owen," who, in replying to the toast, said that men connected with science were, he believed, about to found an institution similar in its objects to the Royal Literary Fund. This proposal had arisen from no doubt as to the valuable aid which the Literary Fund had rendered, with equal justice and generosity, to men of letters and men of science. The Literary Fund could not embrace everything. The population of this country was daily increasing—the population was daily becoming more active and more energetic. The men who pursued scientific inquiries were only desirous of imitating the beneficent example which the Literary Fund had set, and their gratitude would ever be still deep to the parent society.

The health of W. M. Thackeray, Esq., having been given, that gentleman observed that outside the place in which they were assembled a most singular hostility had been exhibited against one of the most benevolent and

humane societies which had ever existed. In order that there should be no mistake with respect to expressions which had been used in print, he had himself taken down the words which had been published on Saturday last, and which were in the shape of an appeal to the Chancellor of the Exchequer, the present chairman. He alluded to the expressions which described the Royal Literary Fund as the "Rupture Society." Remarks had also been made respecting a certain legacy of books which the testator proposed to give to the society after the determination of his own life and that of his successor, the testator being of the age of forty-five years. This was a gift which could not immediately benefit the society. The most seedy literary man could go to the most magnificent library in the world, and under the most magnificent dome in the world pursue his studies, within a short distance of the very place at which some literary men for their own purposes were constantly throwing mud. The observations to which he had alluded had appeared in an illustrated newspaper, which had had the bad taste to describe the Literary Fund as the "Rupture Society." They did not want books but beef, and therefore he must protest against attacks which were not only unjustifiable, but totally opposed to the real interests of literary men.

The remaining toasts were the "Colonies," replied to by Mr. Justice Haliburton, and the "Ladies," which was proposed by the chairman. The subscriptions during the evening amounted to about 1,600*l*, including a legacy of 900*l*. left to the society by the late Mr. Kirwin, of the Tavistock Hotel, Covent-garden.

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Cook, Samuel, landscape painter, member of the New Society of Painters in Water-Colours, died at Plymouth on the 14th inst. Mr. Cook was a resident at Plymouth; and it was among the varied and picturesque scenery of Devon and Cornwall that he found the chief subjects for his pencil. He was a close and ardent student of nature, and all his works indicate a refinement and purity of feeling that have rarely been surpassed. Shortly before his death he was visited by a brother artist; and on a remark being made with reference to the beauty of the morning, the visitor lifted the curtain and allowed the rays of the sun to stream into the room. The dying artist clasped his hands, and lifted his head from the pillow as well as his weakness would allow, exclaiming, "How beautiful is the light!" Shortly afterwards, with an expression of reverent trust, he expired.]

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Printed and published by JOHN CROCKFORD, at 19, Wellington-street North, Strand, London, W.C., in the County of Middlesex.—Saturday, June 25, 1859.



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